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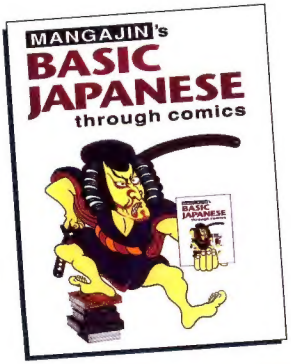

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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PUBLISHER'S NOTE

Our staff has reminded me that this is our diamond jubilee issue. We have been publishing *Mangajin* magazine for over 6 years now, and there has been surprisingly little turnover of staff (for an American company). But for some reason, we had an almost complete change of personnel in 1996. In a future issue I'll introduce our new lineup, but suffice it to say that you may notice some subtle differences in the style of the magazine.

Speaking of style, one of the greatest compliments I have ever received about *Mangajin* came from Tim Cook, creator and host of the satellite TV language-learning program *Irasshai*. He described *Mangajin* as "a Japanese language-learning magazine with an attitude." I like to think of *Mangajin* as "the Arthur Fonzarelli of Japanese language-learning." (For those of you outside the US, or too young to remember, that's a reference to The Fonz, essence of cool, on the 1970s TV series "Happy Days.")

When you're learning any foreign language, it's hard to be cool. You're going to say stupid things, and revert to a childlike stage of verbal expression. With Japanese, though, even if you're completely fluent, there is a deference to position and social status built into the language that can make it seem tough to maintain your cool.

One of the missions of *Mangajin* is to reassure you that you can learn Japanese and still maintain a modicum of cool. We try to maintain a healthy irreverence, and keep in mind that poking fun can be the ultimate form of respect.

Vaughan P. Simmons

Coming Up in Issue No. 61

TV News in Japan: Do Dan Rather and Peter Jennings have Japanese counterparts? And why do those female announcers have such high-pitched voices? Jeanmarie Todd reports from Tokyo.

Wacky tourist spots: Laura Kriska takes you on a trip to some destinations that even Japanese people think are strange.

Manga

- *Kaji Ryūsuke no Gi*: How will Kaji's mistress react when a political string-puller offers her money to make a clean break?
- *After Zero:* Bio-engineering releases the curse of an ancient civilization in a story entitled *Akuma no Tane*.
- *Manmosu Raiku na Ojōsama*: Computer humor of the younger (female) generation.

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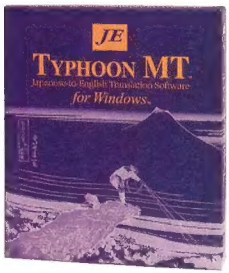

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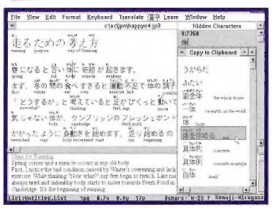

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LETTERS

Letters to the Editor

Mangajin *welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 77188, Atlanta, GA 30357 (Editor@Mangajin.com).*
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Princess² fan

Recently I was reading an article from an older issue of *Mangajin* (No. 36): "Pop Music in Japan." I was disappointed that there was no mention of the five-member, all-girl Japanese group Princess Princess. On a recent trip to Japan, I had the privilege of seeing them in concert at the semi-famous Budokan Auditorium in Tokyo. Aside from the fact that I'd never been to a Japanese concert before, and that I was getting to see a group that I enjoy very much, I think they're one of the best Japanese pop groups. I wouldn't ordinarily even listen to pop music (Japanese or American) but there is something in their music that I find unique and invigorating.

I noticed that the article did mention Shonen Knife, which, putting the subject matter of their songs aside, is still a joke. Don't get me wrong; some of their songs are OK, but the band really lacks any musical credibility.

So I would say to anyone who is interested in Japanese pop music, check out Princess Princess. Aside from the good music, if you're a student of Japanese, it may help you improve your vocabulary and listening comprehension.

TORY WIEDENKELLER
Santa Ana, CA

Check out "Max Japan," a CD featuring a song from that very group, offered in our new catalog!

Basic Japanese ideas

I often hear *yahari* and *yappari* in Japanese conversations. Every time I hear these terms, they seem to have a different meaning, so I am confused about their use. I was wondering whether *Mangajin* has ever published a section which explains how to use *yahari* and *yappari*.

Apart from that, I also have some doubts about the various ways of saying "if" in Japanese. In particular, I have trouble choosing among the *nara*, *ba*, *to*, and *tara* constructions when I want to say "if" in different contexts. I wonder whether you could also publish a section on the proper use of these.

KARUPPIAH CHOCKALINGAM
Melbourne, Australia

We have, in fact, done a "Basic Japanese" on yappari *and* yahari. *It ran in issue No. 27. The lesson also appears in volume 2 of* Mangajin's Basic Japanese through Comics.

When planning, we tend to schedule four "Basic Japanese" lessons at a time. Reader suggestions, such as the one above, are always appreciated.

Correction

We inadvertently failed to include the copyright information for *Crayon Shinchan* in *Mangajin* No. 58. Drawn by Usui Yoshito, *Crayon Shinchan* is published by Futabasha in Tokyo. We apologize for the omission.

Websites of the moment

"Sheer idolatry," promises this segment of the Japan Interface website, dedicated to "objects of Japan teen worship." All the cute singers you can stand are linked here.

http://www.php.co.jp/japaninface/idoliconfolder/idolatry.html

More serious fans of pop music (including that of the aforementioned Princess Princess) should then proceed to Bonsai's J-POP Pages:

https://www.net5.co.jp/~bonsai/index-s.html

BLOOPERS

Tofu Toto

When I first met a particular Japanese friend of mine, she frequently mentioned her brother, who was studying as an exchange student in Texas, and his dog, whom he named Tofu for good luck. After a month of hearing about this dog named Tofu, I finally asked her why, in Japanese culture, a dog named Tofu would bring good luck.

She laughed at me and said, "No, the dog's name is not Tofu, it is TOEFL. T-O-E-F-L, for the 'Test Of English as a Foreign Language.' He named the dog that so he could pass the exam!"

DANIEL J. YEE
Western Springs, IL

In plane English

On a recent flight to Japan, the plane mysteriously pulled out of its takeoff about halfway down the runway. After returning to the gate, the pilot explained to us that he suspected a bird may have flown into the engine, causing the engine to "burp." The bilingual flight attendant then proceeded to repeat, in Japanese, what the pilot had told us—but she seemed to be having a hard time translating. By the time she had finished, all the Japanese passengers had burst out laughing, and I asked my Japanese wife what the joke was. She said that what the flight attendant had actually announced was that the plane's engine ate a bird and then threw up. My wife tells me that the Western habit of giving human traits to animals and machines is somewhat curious to the Japanese. In this case I can certainly understand why.

JAMES HUSTON
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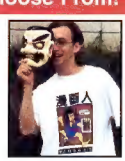

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Besides being "Japan-related," many of our books are just plain enjoyable. ***One Hot Summer in Kyoto*** is a clever British bedroom farce about the romantic entanglements of a male gaijin in Japan. ***Wind and Stone*** is a disturbing and alluring tale of seduction revolving around traditional Japanese gardens and the artistic pursuit of destructive beauty. ***Death March on Mount Hokkada*** is a gripping tale of the real-life tragedy that 210 Japanese soldiers endured while training for an anticipated Russian invasion in the freezing mountains of Northern Honshu in 1902. All of these books are entertaining, and would make a great gift for the Japanophile and non-Japanophile alike.

For a more direct introduction to Japan I recommend ***America and the Four Japans*** by Fred Schodt (of ***Dreamland Japan: Writings on Modern Manga Fame***), a primer on the important U.S.-Japan relationship written in Fred's informative and entertaining style. ***Sado: Japan's Island in Exile*** is a superbly written account of an 8-day trek around this island that for hundreds of years was the home of Japan's unwanted. ***Sado*** is the book I will be giving as a present this year. Give us a call and ask about our holiday special.

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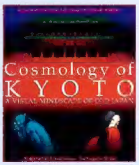

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Dreamland Japan:
Writings on Modern Manga

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もいち堂
Moichidō
The Once More Hall o' Books

Our efforts to bring you cutting-edge Brand News items are usually focused on cosmopolitan Japan's best and brightest, perhaps giving the impression that merchants in the countryside don't have the knack for coming up with those witty names—not so. The *Moichidō* used-book store chain in Ehime Prefecture, on the island of Shikoku, sells used books, *manga*, records, laser disks, CDs, and CD-ROMs.

Look at the flashy architecture, the zany logo—this is no ordinary used-book store!

As most beginning students of Japanese know, もう一度 (*mō ichido*) means "one more time" (as in "could you please repeat that?"). Slightly altered, もいち堂 (*Moichidō*) still sounds close to "one more time," but gives the visual impression of being a typical store or business name—もいち, which seems like it might be a real Japanese name, plus the kanji 堂, meaning "hall," used in so many such names—Nintendō (任天堂) and Shiseidō (資生堂) are prime examples. 堂 is especially common in the names of bookstores.

The economic situation in Japan over the past few years seems to have produced a slew of purveyors of used merchandise. Used books, however, have always been in demand (The Waseda and Jimbochō districts of Tokyo have long been known for their antique and used-book stores). Combining a traditional love of books with a modern save-the-Earth consciousness, *Moichidō* takes the used-goods shopping experience to a higher level. Their motto is もいち堂でもう一度!! 本に命を!! (*Moichidō de mō ichido!! Hon ni inochi o!!* "One more time at *Moichidō*!! Give your books [a new] life!!") You're not buying or selling used books because you're cheap—you're granting the books an extension of their life span.

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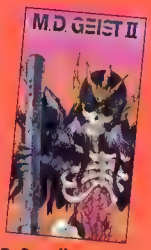

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photos by Richard Sadowsky

Urban life: an upscale neighborhood at the foothills of Mt. Rokko in Kobe.

The Quest for "My Home"

Despite a recession and subsequent drop in land prices, owning a house remains an unreachable dream for many Japanese families.

by Richard Sadowsky

How small is small? If a suburban lot in the United States is, say, 0.8 acres, then that lot is 16 times the average size of a residential suburban lot in Japan, where the concept of a lawn or backyard does not exist. A "postage stamp" garden is often the best a family can do.

What's more, the cost of that little lot is far beyond what's normal in the US. Even today, after an economic downturn has lowered the sky-high prices of the '80s, a small lot in the land of *wa* costs on average ¥13.5 million ($123,000, at ¥110 to the dollar), plus another ¥27.9 million ($253,000) for a house. It is no wonder that so many Japanese people have given up the idea of ever owning a private home. Home ownership today stands at just under 60 percent, little changed from 1978.

With a population of 125 million (almost half that of the United States) crammed into a land area slightly smaller than the size of California, Japan can be a crowded place in which to live. Rural areas, however, are becoming depopulated—modern youth want little to do with the labor-intensive farming, fishing, and other traditional occupations of the countryside. Meanwhile, homes are being pushed out of city centers to make way for commercial and retail districts. Only metropolitan suburbs continue to grow.

When deciding on a place to live, a major concern is, of course, the commuting time for the main wage-earner of the household. But cramped living conditions are unpleasant to everyone and the Japanese are no exception. They may put up with it—exercise *gaman*—as they do with so many other aspects of life, but will take the chance, when they can afford it, to move from small apartments to houses of their own.

Making the switch

In cities, new families (and plenty of older ones) are most likely to be found in multi-family dwellings such as apartments, condominiums, and the stark corporate housing complexes known as *danchi* (団地). In the past, it was expected that the wages of the salaryman husband (ensconced in Japan's famed lifetime employment system) would rise with age and position, and long-term plans were made with this anticipated boost in income in mind. Recent changes in Japanese business, such as corporate streamlining and the shift to overseas manufacturing, however, have added an element of uncertainty to the income equation. Even so, in the last 10 years the average age of a person buying a house with land has remained fairly steady at around 41, though the average annual income of the buyer has risen to ¥8.48 million in 1994 from ¥6.22 million in 1984. (Keep in mind that the average salaryman's income today is ¥4.57 million a year.)

• cramped = 狭苦しい *semakurushii* / 窮屈な *kyukutsu na* • be ensconced = 腰を据えている *koshi o suete iru* / 安住している *anjū shite iru* • boost = 増加 *zōka* / 上昇 *jōshō* • equation = 方程式 *hōteishiki*

When the time finally arrives, modern Japanese in pursuit of a place to call "my home" (マイホーム, *mai hōmu*) are faced with the prospect of a 30-year mortgage and payments of 20 percent of their monthly income, or an even longer-term loan shared by parent and child (a so-called "*oyako*" loan). If urban apartment life no longer suits the needs of the family and they have no qualms about entering into such a long-term agreement, then it is time to go hunting for a house in the suburbs.

Purchasing a pre-owned house in Japan can have its advantages, if one doesn't mind things being a bit old. The same amount of money will buy a bigger house, and it will be easier to find a place in a convenient location. But most Japanese have an aversion to used goods, and "my home" is no exception. What, then, does the market have to offer? From unit bath to rain gutters, it's predominantly the prefab.

What kind of home?

Perhaps the most significant trend to develop in Japan's housing situation is the proliferation of large companies that sell houses made from prefabricated units. Such companies—including Misawa Home, Sumitomo Forestry, Asahi Chemical, Sekisui House, Mitsui Home, Panahome, and Daiwa House, to name a few—provide a step-by-step "program" that makes it easy for a home shopper. They offer a comprehensive package of services and much hand-holding, features that appeal to nervous first-time buyers.

These companies have made themselves very accessible, with showrooms in populous places. They spend huge amounts of money on advertising, from TV commercials to two-page spreads in national newspapers. An advantage is that their massive size allows them to function as coordinators for all design and technical aspects: arranging materials acquisition, introducing banks and financing, and handling legal requirements. They provide brochures, model home areas, and a large sales staff sent out to recruit customers and answer their questions. These companies epitomize the model of mass merchandising in a society of mass consumption.

In a nation where organized crime is known to play a role in real estate, the ordinary consumer feels safer dealing with these large, big-name firms. With a housing company, the process of building—from the decision and loan approval to construction and finishing—is very quick (three months from the start of construction) and guaranteed. The price is slightly on the high side, more than one would pay to contract a local carpenter to build the house independently, but less than it would cost to go through an architect.

The catch is that making changes to "customize" a prefab catalog selection is costly. At the start of talks with a housing company, the advertised price per *tsubo* (坪, 3.3 square meters) of floor area to build a house may be reasonable, but once a couple starts to feel it is "my home" they are building, they often want it to be special in certain ways, not just straight from the factory.

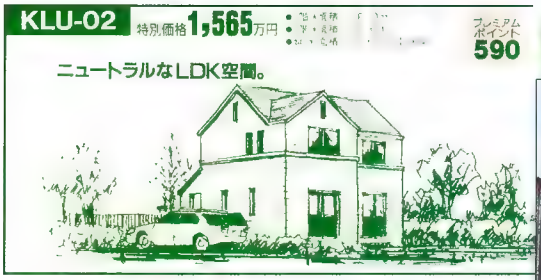
That is when they start to choose options and make changes—an extra closet here, a bay window there. For every change, however, the price jumps dramatically, and a house that started out costing ¥25 million might easily rise to ¥35 million. By that time, emotional involvement makes it difficult to back out, and even after making some compromises the couple could wind up spending more than anticipated, while getting less than they had desired.

Another concern with prefabs is the building materials. Wooden construction (either traditional post-and-beam wood framing—在来工法, *zairai kōhō*—or a two-by-four system) is the single most popular method for home-building used today, but the number of houses built using steel-frame methods or reinforced-concrete methods exceeds the number built from wood. Traditional Japanese houses use natural materials tested over time that respond favorably to the climate: *tsuchi kabe* (土壁, dirt walls); *shikkui* (漆喰, lime plaster); *kawara* (瓦, clay tile) roofs; woods such as cedar, cypress, hemlock-spruce, cherry, and Japanese pine. The shape and proportions are distinctive, and the architectural elements and details are aesthetically pleasing.

Prefabricated kit houses, on the other hand, are built for functionality and often employ cheap or newly developed materials that might be untested under actual conditions. One company's exterior paneling, for example, is made of a resin alloy (high-tech plastic) untested under prolonged exposure to sunlight, which worries even the technology's promoters. Will

• hand-holding = 安心してもらうための細かな気遣い *anshin shite morau tame no komaka na kizukai* • epitomize = ～の典型を示す *～ no tenkei o shimesu*

Ayu no Sato, a development perched on the edge of rice fields on Hyogo prefecture's Awaji Island.



"My Home": dream vs. reality. Above is a drawing of house KLU-02 from homebuilder Palwood. It has two stories, and the price starts at ¥15,650,000. The two houses at right are more typical of what is found in the city centers: practical and compact.

prefabs live up to their self-promotion as "100-year houses?" Only time will tell—but will the company still be around?

People say that prefabs stood up well in the Kobe earthquake of 1995 because they were lighter than traditional houses with heavy roofing tiles. In a country prone to both earthquakes and typhoons, however, this is a trade-off. Heavy roofing tiles can be dangerous if a roof caves in during a major earthquake, but they will protect a house from the strong winds that come every autumn.

There are other, subtler drawbacks to prefab housing. The immediate effect of excessive reliance on prefab box houses is a homogeneity in the townscape, a blandness of the built environment. Such houses have no connection to traditional Japanese architecture and carpentry, and part of the Japanese cultural heritage is lost.

Katakura Akiko is head of the new-family and housing-trends study group of the urban-planning think tank Kansai Sōgō Kenkyūsho in Osaka. She notes that a recent survey revealed that some newly built houses in suburban residential districts remained unoccupied because people disliked living in identical tract housing. When several adjacent lots on terraced hillsides were sold, Katakura explained, the most popular was the uppermost plot against the hill, which included a little extra hillside land. The reason for its popularity was its being different from the rest—it had more character and was therefore more interesting. This suggests that the lock-step urban planning of the past must give way to more creative housing solutions to meet people's needs.

Being able to compare offers from different housing companies is a freedom afforded by buying a house and lot separately. How much choice is there really, though? In some "new town" housing developments—large areas of land bought and cleared by a developer—the building company is predetermined. If the parent company of the housing firm is the developer, for example, all the houses in the development will be built by that firm. In certain large developments, sections will be parceled out to different housing companies, creating "neighborhoods" of houses all built by the same manufacturer.

Development plots have the advantage of being priced lower than non-tract land, but certain stipulations may apply. For example, one must build a house on the plot within a certain number of years, the house can't be resold, it has to be lived in (and not sublet or left vacant), etc. Lotteries to purchase choice plots are commonplace.

In depopulated areas such as island towns and rural villages, local governments will get funding from the national government to convert land previously of little worth into residential districts. In other cases real-estate developers work in tandem with prefectural and local governments to develop

Reasons for buying a house
rather than living in an apartment:

- Prefer a quiet, green environment to the city
- Have a car and need a parking space
- Don't care too much about commuting time
- Don't need a convenience store nearby
- Want to have a small garden for planting flowers or vegetables when older
- Have pets
- Will live with parents and children (three-generation household)
- Wish to raise children in natural environment
- Want to participate actively in community

(1993 National Land Agency White Paper on Land)

• trade off = 一得一失 *ittoku isshitsu* / 一長一短 *itchō ittan* • tract housing = 建て売り住宅 *tateuri jutaku* • stipulation = 条件 *joken* / 規定 *kitei* • sublet = 転貸する *tentai suru* / 又貸しする *matagashi suru*

unused land that is hilly and covered with forests, bamboo groves, and ponds. It's mutually beneficial: The local government wants new residents to keep its population up and to generate tax revenue, while the developers make their money from selling the land. Trees are cut down, power shovels and bulldozers flatten hills, gas and water pipelines are laid, and the new landscape—devoid of trees—is divided into plots and sold.

These "New Towns" may seem a bit remote, but once a train line extends to the newly developed residential district and a station opens, the area immediately becomes viable for residential living. The new district will have space set aside for schools and shopping centers. Video-rental shops spring up alongside convenience stores, and soon enough countryside is transformed into suburb.

A continuing trend in coastal urban areas is to develop on reclaimed land. Kobe's Port Island and Rokko Island are both fairly recent additions to the Japanese coastline. In fact, in 1994 the Kansai International Airport, located in Osaka Bay, became the world's first offshore airport. Because everything can be centrally planned on an artificial island, large-scale projects are possible, such as high-rise apartment buildings, hotels, convention centers, hospitals, office buildings, shopping malls, restaurant/leisure districts, and parks. Shrewd planning enables these offshore islands to be built using the dirt from the same hills that were razed to open up other suburban residential districts.

In the Kansai region, particularly in the outlying areas of Osaka and Nara prefectures, new residential districts are springing up at reasonable distances from downtown Osaka. In the Tokyo area, however, urban sprawl has long

Go where the people are. House-building companies place their showrooms in populous places. These women are eating at a food court on the top floor of the Housing Design Center building in the city of Kobe. In front of them is a model home.

• spring up = (新店舗などが) 矢継早にオープンする *(shin-tenpo nado ga) yatsugibaya ni ōpun suru* / 次々にできる *tsugitsugi ni dekiru* • razed = 破壊された *hakai sareta* / 削り落とされた *kezuri-otosareta*

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since spread into the neighboring prefectures of Chiba, Saitama, and Kanagawa, and the dream of purchasing a new home at a reasonable cost grows more distant year by year. It is no longer uncommon for a salaryman to commute into Tokyo by *shinkansen* (bullet train), even from a city as far away as Utsunomiya in Tochigi Prefecture.

Imported housing

The average sum paid for a house (sans lot) bought in 1994, according to the Housing Bureau, was ¥27.9 million (roughly $253,000). (The figure rises to ¥45.3 million for a house-and-plot combo.) For that price, a very nice imported house could be built—with inexpensive, imported labor. And importers are anxious to prove themselves.

The Japanese government is, in fact, trying to make it easier for consumers to build imported houses. A year after the Kobe earthquake, the national government came out with the Emergency Priority Program for Reducing Housing Construction Costs to facilitate importation of housing to Japan. According to the report, the government wishes to reduce housing costs by two-thirds by fiscal year 2000 through deregulation and the introduction of less-expensive foreign materials and components.

Toward this end, many steps are being promoted, among which are:

- Recognizing certification from foreign testing laboratories
- Mutually recognizing building codes
- Eliminating certain legal obstacles
- Holding fairs and encouraging imported-housing exhibitions to promote importation
- Expediting immigration procedures for foreign skilled laborers participating in the construction of imported houses
- Providing more housing-options information to the consumer

Even without imported materials or designs, the Japanese home is becoming more Westernized. Dining areas use tables and chairs; bedrooms have beds instead of futons; there are more Western rooms (with flooring) than Japanese rooms (with tatami mats); and in general the rooms are separated by doors and used for different functions. Nowadays, the traditional sliding doors made of paper are limited to the single Japanese-style guest room.

Lifestyles may be changing because of housing design, but it can also be said that housing design and townscapes are changing to suit modern Japanese lifestyles. However much housing in Japan changes, the goal will always remain the same—to provide the space families need to live in relative comfort.

Richard Sadowsky *(richard@awaji-is.or.jp) is a freelance writer and translator living on Awaji Island in rural Japan. His house, designed and built by an American architect using traditional Japanese materials and techniques, withstood the '95 earthquake.*

• urban sprawl = 住宅地の都市隣接地区への無秩序な拡散 *jūtakuchi no toshi rinsetsu chiku e no muchitsujo na kakusan* / スプロール現象 *supurōru genshō* • deregulation = 規制緩和 *kisei kanwa* / 規制解除 *kisei kaijo* • expedite = 迅速に処理する *jinsoku ni shori suru* / 早める *hayameru*

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Kaji Ryūsuke no Gi

Kaji Ryūsuke's Agenda (Part 2)

by 弘兼憲史 Hirokane Kenshi

Scandals, deception, infighting, gridlock—business as usual for politics in Japan. Hirokane Kenshi (the well-known creator of *Kachō Shima Kōsaku* and artist of the series *Ningen Kōsaten*, both featured in earlier issues of *Mangajin*) approaches this inexhaustible subject from the inside with his latest solo project, *Kaji Ryūsuke no Gi*.

Kaji Ryūsuke, the 39-year-old second son of a powerful politician, is from Kagoshima on the island of Kyushu. Although he has a wife and children back home in Kagoshima, he has built a successful career in Tokyo as an elite salaryman at one of Japan's foremost corporations. Becoming a politician like his late father is the furthest thing from his mind. Talented, confident, and hotheaded (one colleague compares him to a "wild thoroughbred"), he evokes both respect and censure from those around him.

Yamamoto Makio is secretary-general of the Nishikie club, Kaji's father's political support group in Kagoshima.

Ichinoseki Ayumi is an employee of Ryūsuke's. She is also his lover, and recently revealed that she is pregnant.

In the last episode, Yamamoto comes to Tokyo to meet with Ryūsuke. He pressures him to drop out of corporate life, return to his home in Kagoshima, and become a politician, following in his father's footsteps. Ryūsuke objects to the idea until Yamamoto reveals a letter he received long ago from Ryūsuke's father, Motoharu. The letter expresses Motoharu's feelings about his sons—how he thought his studious eldest son would make a good bureaucrat, while Ryusuke, who loved to play sports and was not keen on schooling, would make an ideal politician.

Ryūsuke is moved by his father's letter, but still not persuaded. He asks Yamamoto to give him time to consider whether politics is the correct path for him to take. Yamamoto leaves with a word of caution for Ryūsuke: if he's to become a politician, he had better clean up certain personal matters which could damage his image.

Meanwhile, we learn that a rival political party has gotten hold of a wiretap tape of a gaffe made by the Education Minister—which might force the ruling party to dissolve the House of Representatives and hold a new general election. Will Ryūsuke resolve to run for office in time to help his party maintain its majority vote?

Tonight, Ryūsuke is meeting with his good friends Ōmori Yōichirō and Kurachi Jun. Both have their hands in politics: Ōmori is the chief of the *Dainichi* newspaper's political desk, while Kurachi is an officer in the foreign minister's Secretariat Planning Office. Ryūsuke is hoping they will be able to help him with the difficult decision he must make.

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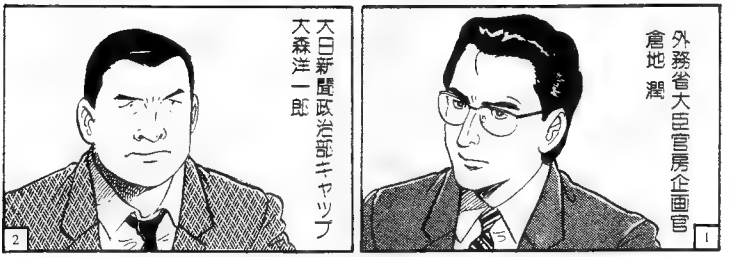
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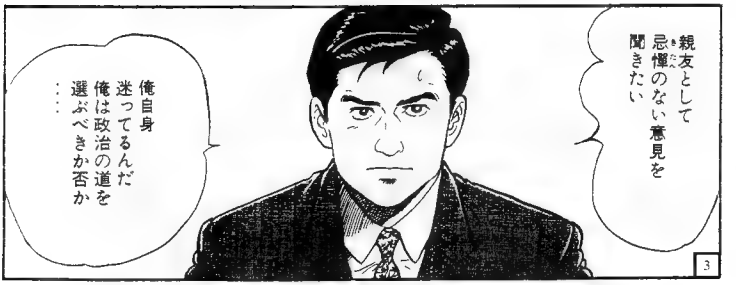
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忌憚のない意見を
聞きたい
俺自身
迷ってるんだ
俺は政治の道を
選ぶべきか否か
……
3

1 **Narration**: 外務省 大臣 官房 企画官 倉地 潤
Gaimu-shō *Daijin* *Kanbō* *Kikaku-kan* *Kurachi* *Jun*
Foreign Ministry minister secretariat planning officer (surname) (given name)
Foreign Minister's Secretariat Planning Officer Kurachi Jun

- *-shō* is a suffix used in the names of government ministries; *gaimu* = "foreign/external affairs," so *Gaimu-shō* = "Foreign Ministry" (equivalent to the US State Department).
- *daijin* is the title for the top official in each government ministry: "minister"; *daijin kanbō* = "minister's secretariat."
- *-kan* is a generic suffix for "[government] officer/official."

2 **Narration**: 大日 新聞 政治部 キャップ 大森 洋一郎
Dainichi Shinbun *Seiji-bu* *Kyappu* *Ōmori* *Yōichirō*
(name) newspaper political dept /desk captain/chief (surname)(given name)
Dainichi Newspaper Political Desk Chief Ōmori Yōichirō

- *Dainichi* is a fictitious newspaper name, a play on Mainichi Shinbun.
- *kyappu* (deriving from the English "captain") is used in newspaper companies to refer to the chief of a department/desk.

3 **Kaji**: 親友 として 忌憚 の ない 意見 を 聞きたい。
Shin'yū *to shite* *kitan* *no* *nai* *iken* *o* *kikitai.*
close friends as reserve (subj.) not exist opinions/views (obj.) want to hear
"Since you are my closest friends, I want to hear your candid views." (PL2)

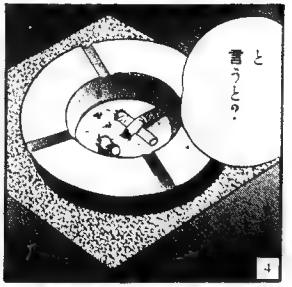
Kaji: 俺 自身 迷ってる んだ。俺 は 政治 の 道 を 選ぶ べき か否 か。
Ore *jishin* *mayotteru* *n da.* *Ore* *wa* *seiji* *no michi* *o* *erabu* *beki* *ka ina* *ka.*
I myself am undecided (explan.) I/me as for politics of path (obj.) choose should or not (?)
"I myself remain undecided. Should I choose the path of politics or not?"
"I'm undecided myself. Should I go into politics or not?" (PL2)

- *kitan* = "reserve/scruple," but it usually occurs only in a negative form, as here: *kitan no nai* = "without reserve/unreserved" → "candid." This modifies *iken* ("views/opinions"). *Kitan* is a relatively formal word that is mostly used in written language.
- *kikitai* is the "want to" form of *kiku* ("hear/listen to").
- *ore* is a rough, masculine word for "I/me."
- *jishin* ("self/oneself") is commonly used in combination with personal pronouns and nouns: *watashi/boku/ore jishin* = "I myself," *kare jishin* = "he himself," *Yamada-san jishin* = "Ms. Yamada herself."
- *mayotteru* is a contraction of *mayotte iru*, from *mayou* ("be irresolute/undecided/at a loss").
- *n da* shows he's making an explanation—explaining why he wants his friends' input.
- *beki* after a verb can variously mean "can/should/must"; *erabu beki* = "should choose."
- ～ *ka ina ka* is an expression for "whether or not ～," used mostly in written language; ～ *beki ka ina ka* = "should [I] ～ or not?"

無論
やるからには
自分なりのポリシーを
貫いた政治家に
なるつもりだ
1

おまえの
ポリシーとは
何だ？
2

衆議院議員は
国政を司る
立場にある
地元の利益ではなく
国益を考えることだ
3


と
言うと？
4

自分の選挙区への
利益誘導型の公約は
一切しない！
そういう姿勢で
選挙に臨みたい
5

1 **Kaji**: 無論、 やる からには 自分なりの ポリシー を 貫いた 政治家 になる つもり だ。
Muron, yaru kara ni wa jibun-nari no porishii o tsuranuita seiji-ka ni naru tsumori da.
of course do so long as personal policy (obj.) carried through politician become intent is
"Of course, so long as I'm doing it, I intend to become a politician who carries through a personal policy."
"Of course, if I'm going to be a politician, I want to remain true to my own policy." (PL2)

- *muron* is a more formal-sounding synonym of *mochiron* ("of course/needless to say/to be sure").
- *kara ni wa* is a particle combination used after verbs to mean "if/so long as [the action occurs] anyway."
- *-nari no* after a personal pronoun or name is used as a modifier to imply the following item is in that person's "own manner/style" or represents his/her "best effort." With *jibun* and other "I" pronouns it's often used to show modesty about something that may be viewed as overambitious or vainglorious by others.
- *porishii* is a katakana rendering of the English word "policy."
- *tsuranuita* is the plain/abrupt past form of *tsuranuku* ("carry through faithfully"); *jibun-nari no porishii o tsuranuita* is a complete thought/sentence ("[he] carried through his own personal policy") modifying *seiji-ka* ("politician").
- *seiji* = "politics," and *seiji-ka* = "politician." The suffix 家 (read *ka*) after certain nouns can denote a person engaged in/specializing in the associated activity.

2 **Kurachi**: おまえ の ポリシー と は 何 だ?
Omae no porishii to wa nan da?
you 's policy (quote) as for what is
"And what is that policy?" (PL2)

- *omae* is an informal, masculine word for "you."

3 **Kaji**: 衆議院 議員 は 国政 を 司る 立場 に ある。
Shūgiin giin wa kokusei o tsukasadoru tachiba ni aru.
House of Reps. representatives as for national gov./affairs of state (obj.) manage position in exist
"Members of the Diet are responsible for the management of national affairs." (PL2)

Kaji: 地元 の 利益 ではなく、 国益 を 考える こと だ。
Jimoto no rieki de wa naku, kokueki o kangaeru koto da.
local area of benefit/interest instead of national benefit/interest (obj.) think thing is
"[As for my policy,] it is to think about the national interest rather than the interests of my home district."
"My policy will be to focus on the national interest rather than my home district's interests." (PL2)

- *Shūgiin* ("House of Representatives") refers to the lower house of Japan's legislature, the national Diet. The Diet also has an upper house (*Sangiin*, "the House of Councillors"), but it is the *Shūgiin* that predominates in selecting the prime minister as well as in legislation and budget.
- *kokusei o tsukasadoru* is a complete thought/sentence ("[it] manages national affairs") modifying *tachiba* ("standpoint/position").
- *jimoto* = "local area/district" or "hometown"; in politics it refers to a legislator's home district.
- *~ de wa naku* (or *~ ja naku*) is a continuing form of *~ de wa nai* ("is not ~"). It implies "instead of/rather than ~."
- the unstated topic of his second sentence is something like *ore no porishii wa* ("as for my policy"), making a sentence like *ore no porishii wa ~ koto da* = "as for my policy, it is to ~." In such sentences, *koto* essentially makes the preceding verb or complete thought/sentence act as a single noun within the larger sentence.

4 **Kurachi**: と 言う と?
To iu to?
(quote) if/when say
"When you say that [you mean what?]"
"Which means what?" (PL2)

- *to iu to* (or the PL3 *to iimasu to*) as a response to what the other person has said asks for further elaboration/clarification

5 **Kaji**: 自分の 選挙区 へ の 利益 誘導 型 の 公約 は 一切 しない!
Jibun no senkyo-ku e no rieki yūdō -gata no kōyaku wa issai shinai!
my own election district to that are profits/benefits inducement type that are campaign promises as for absolutely not do/make
"I will make absolutely no campaign promises about bringing pork to my district!" (PL2)

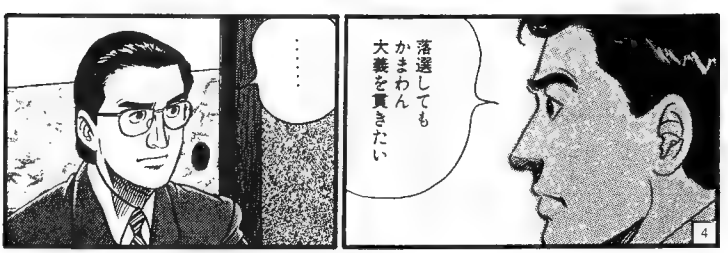
Kaji: そういう 姿勢 で 選挙 に 臨みたい。
Sō iu shisei de senkyo ni nozomitai.
that kind of posture/stance with/in election (target) want to face/approach
"That's the posture with which I want to approach the election." (PL2)

- *jibun* = "oneself," or "me/myself," "he/himself," "you/yourself," "they/themselves," etc., depending on the context. Adding *no* makes it possessive, "my/his/your/their," etc.
- *e* marks *senkyo-ku* as a destination, and *no* makes that destination a modifier for *rieki* ("benefits") → "benefits that go/come to my own election district."
- *-gata* denotes a type or model, so *rieki yūdō-gata* = "benefit inducement-type"; *no* makes this a modifier for *kōyaku* ("campaign promise/pledge") → "benefit inducement-type campaign promises." It refers to politicians' pork-barrel promises.
- *issai* provides strong emphasis for negatives: "absolutely [not/none]."
- *shinai* is the negative form of *suru* ("do/make").
- *nozomitai* is the "want to" form of *nozomu* ("face/approach [a situation]"). *Ni* marks the situation faced.

バカな
そんなこと言ったら
落選するぞ!!
庶民の
政治家に対する感覚
というのは
おらが村の橋を作って
くれることであり
おらが村の道路を整備
してくれることなんだ!
そういう庶民感情から
乖離して
当選はありえない
1

勿論それは
わかっている
しかしインフラ整備の公約は
地方自治体の政治家に
まかせるべきで
個々の国会議員が
言うことじゃない
国民全体の為に
何をすべきか
日本の為に
何をすべきか
それが国政レベルの
公約だろう
2

加治の言うことは
もっともだ
正論だと思う
しかし現実的に
今の選挙制度では
国策推進型の
公約だけでは まず
当選しないと思う
やるからには
当選しなければ
意味がない
どうするんだ?
3


落選しても
かまわん
大義を貫きたい
4
……

1

Ōmori: バカな! そんな こと 言ったら 落選する ぞ!!
Baka na! Sonna koto ittara rakusen suru zo!
idiotic/foolish like that thing if say will lose election (emph.)
"That's ridiculous! If you say things like that, you'll lose for sure!" (PL2)

Ōmori: 庶民 の 政治家 に対する 感覚 と いう の は おらが 村 の 橋 を 作ってくれる ことであり、
Shomin no seiji-ka ni taisuru kankaku to iu no wa ora ga mura no hashi o tsukutte kureru koto de ari,
voters 's politicians regarding feeling (quote) say (nom.) as for my village 's bridge (obj.) build-(for me) thing is-and
おらが 村 の 道路 を 整備してくれる こと なんだ!
ora ga mura no dōro o seibi shite kureru koto na n da!
my village 's roads (obj.) maintain-(for me) thing (explan.-is)
"As for the voters' feeling regarding politicians, it is that they will build a bridge for my village, and that they will do maintenance on the roads in my village."
"The expectation voters have of politicians is that they'll build a bridge for their hometown, and that they'll fix the roads in their hometown." (PL2)

そういう 庶民 感情 から 乖離して 当選 は ありえない!
Sō iu shomin kanjō kara kairi shite tōsen wa arienai!
that kind of voter sentiment from being detached/alienated winning election as for is impossible
"You can't possibly win if you alienate yourself from that kind of voter sentiment!" (PL2)

- *ittara* is a conditional ("if/when") form of *iu* ("say").
- *rakusen* is a noun for "losing an election," and *tōsen* is a noun for "winning an election"; adding *suru* makes them verbs.
- *shomin no* ("the populace's/voters'") and *seiji-ka ni taisuru* ("regarding policitians") both modify *kankaku* ("feeling").
- *to iu no wa* is literally "as for what is called," but it's often just a fancy *wa* ("as for").
- *ora ga mura* is a rustic-sounding equivalent of *ore no mura* ("my village").
- *tsukutte* is from *tsukuru* ("make/build"), and *seibi shite* is from *seibi suru* ("fix/do maintenance on"); *kureru* after the *-te* form of a verb implies the action is done for the subject.
- *de ari* is a continuing form of *de aru*, a formal/literary equivalent of *da/desu* ("is/are").
- *kairi* = "estrangement/alienation." and *kairi shite* is the *-te* form of *kairi suru* ("become estranged/alienated/detached").

2

Kaji: 勿論 それ は わかっている。しかし インフラ 整備 の 公約 は
Mochiron sore wa wakatte iru. Shikashi infura seibi no kōyaku wa
of course that as for know but infrastructure maintenance of campaign promises as for
地方 自治体 の 政治家 に まかせる べきで、 個々の 国会議員 が 言う こと じゃない
chihō jichitai no seiji-ka ni makaseru beki de, koko no kokkai giin ga iu koto ja nai.
local government of politicians to leave/entrust should-and individual Diet members (subj.) say thing is not
"I'm well aware of that. But campaign promises about infrastructure should be left to local politicians; they're not something that individual Diet members should talk about." (PL2)

Kaji: [国民 全体 の為に 何 を すべき か? 日本 の為に 何 を すべき か?
Kokumin zentai no tame ni nani o subeki ka? Nihon no tame ni nani o subeki ka?
citizenry totality for what (obj.) should do (?) Japan for what (obj.) should do (?)
"What should be done for the entire population? What should be done for Japan as a whole?" (PL2)

それ が 国政 レベル の 公約 だろう。
Sore ga kokusei reberu no kōyaku darō.
that (subj.) national gov. level of campaign promise is surely
"Surely those are the campaign promises for the national level." (PL2)

- *infura* is a katakana rendering of "infra-" and refers to "infrastructure."
- *chihō jichitai* is literally "regional self-governing body" → "local government."
- *beki (da/desu)* follows verbs to give the meaning "should/ought to/must"; *de* is a continuing form of *da/desu*, so *makaseru beki de* = "should leave it to [someone] and ～." *Ni* marks who it should be left to.
- *no tame ni* is literally "for the purpose/benefit of" → "for."
- *subeki* is equivalent to *suru beki* ("do" + "should/ought to/must"); in questions, *ka* directly follows *beki*, replacing *da/desu*: *subeki ka* = "should one do it?" and *nani o subeki ka?* = "what should one do?"
- *darō* literally makes a conjecture ("perhaps/probably"), but often it can be quite assertive ("surely/almost certainly").

3

Kurachi: 加治 の 言う こと は もっとも だ。 正論 だ と 思う。
Kaji no iu koto wa mottomo da. Seiron da to omou.
(name)/you (subj.) say thing as for reasonable/true is just/sound argument is (quote) think
"What you say is true. It's a good argument." (PL2)

しかし 現実的に 今 の 選挙 制度 で は 国策 推進 型 の 公約
Shikashi genjitsu-teki ni ima no senkyo seido de wa kokusaku suishin -gata no kōyaku
but realistically now of election system in as for national policy promotion type that is campaign promise
だけ で は まず 当選しない と 思う。
dake de wa mazu tōsen shinai to omou.
only with as for (emph.) not win election (quote) think
"But realistically, under the present election system, campaigning only on national policy issues is an almost certain prescription for defeat." (PL2)

Kurachi: やるからには 当選しなければ 意味 が ない。 どう する んだ?
Yaru kara ni wa tōsen shinakereba imi ga nai. Dō suru n da?
so long as doing if don't win election meaning (subj.) not exist what/how will do (explan.)
"If you're going to run, it's pointless if you don't run to win. What're you going to do about that?" (PL2)

(continued on next page)

しかしアメリカの
議員でさえ
選挙の時は
地元の利益誘導の
公約をうたって
いるんだぞ
1
そんな
ドラスティックな
意識改革が
鹿児島県という
保守的な地盤で
可能だと思うか？
2
やってみる
……
3
鹿児島県は
日本一の畜産県であり
農業県だ
例えばコメ問題とか
農業の自由化に対しては
どう答える？
4
俺は商社で一貫して
農業畑を歩いてきた
アメリカの農業に関しては
農水省や通産省の
役人より確かな情報を
持っている
グローバルな視点から
考えても あるいは
常識的な国際感覚
からみても
「開放」だ
5
アカンわ
そりゃ
ダメだ
6
そんなことを
地元の演説会で
しゃべったら
卵をぶつけられる
のがオチだぞ
7

3 *(continued from previous page)*

- Kurachi uses his listener's name in a situation where English speakers would use "you." *Kaji no iu* is a complete thought/sentence ("Kaji says [it]/you say [it]") modifying *koto* ("thing") → "what you say."
- *ima no senkyo seido* = "the election system of now" → "the present election system."
- *mazu* is used to strongly emphasize negatives—though with a conjectural feeling: *mazu tōsen shinai* = "almost certainly won't win the election" → "is an almost certain prescription for defeat."
- *tōsen shinakereba* is a conditional ("if/when") form of *tōsen shinai*, negative of *tōsen suru* ("win the election") → "if you don't win the election."
- *dō suru n da?* (for female speakers, *dō suru no?*) can ask for an explanation either of what the listener will do/intends to do, or of how something is done—here the former.

4 **Kaji**: 落選しても かまわん。 大義 を 貫きたい。
Rakusen shite mo kamawan. Taigi o tsuranukitai.
even if lose election don't care noble cause/ideal (obj.) want to carry through
"I don't care if I lose. I want to hold to the ideal." (PL2)

- *rakusen shite mo* is a conditional "even if" form of *rakusen suru* ("lose the election"), and *kamawan* is a contraction of *kamawanai* ("not care").
- *taigi* refers to a "great/noble moral cause."
- *tsuranukitai* is the "want to" form of *tsuranuku* ("carry through faithfully").

---

1 **Ōmori**: しかし アメリカの 議員 でさえ 選挙 の 時 は
Shikashi Amerika no giin de sae senkyo no toki wa
but American legislators even election of time as for
地元 の 利益 誘導 の 公約 をうたっている んだ ぞ。
jimoto no rieki yūdō no kōyaku o utatte iru n da zo.
home district of/to benefit inducement that is campaign promises (obj.) promote (explan.)(emph.)
"But even legislators in America make pork-barrel campaign promises at election time." (PL2)

- *de sae* is like *demo* ("even/even if it is"), but gives a feeling of stronger emphasis.
- *utatte iru* is from *utau* ("express/extol/promote").

2 **Ōmori**: そんな ドラスティックな 意識 改革 が
Sonna dorasutikku na ishiki kaikaku ga
that kind of drastic consciousness reform (subj.)
鹿児島県 と いう 保守的な 地盤 で 可能 だ と 思う か?
Kagoshima-ken to iu hoshu-teki na jiban de kanō da to omou ka?
(name)-prefecture (quote) say conservative consitituency in possible is (quote) think (?)
"Do you really think such a drastic shift in thinking is possible in a conservative district like Kagoshima?" (PL2)

- *dorasutikku* is a katakana rendering of the English word "drastic."
- X *to iu* Y often implies X is the more specific name of Y or of what Y describes: *Kagoshima-ken to iu hoshu-teki na jiban* = "the conservative constituency known as Kagoshima Prefecture." Kagoshima is in southern Kyushu.
- *to* marks everything before it as the content of *omou* ("think"); *ka* makes it a question of whether that's what Kaji thinks.

3 **Kaji**: やってみる。
Yatte miru.
will do-and-see
"I'll try it and see what happens." (PL2)

- *yatte* is the *-te* form of *yaru* (informal word for "do"), and *miru* after the *-te* form of a verb implies "try [doing the action]" or "do [the action] and see."

4 **Kurachi**: 鹿児島県 は 日本 -の 畜産 県 であり 農業 県 だ
Kagoshima-ken wa Nihon-ichi no chikusan -ken de ari nōgyō -ken da.
(name)-prefecture as for Japan's No. 1 livestock raising prefecture is-and farming prefecture is
"Kagoshima prefecture is Japan's top livestock and farming prefecture." (PL2)

Kurachi: 例えば コメ 問題 とか 農業 の 自由化 に対して は どう 答える?
Tatoeba kome mondai to ka nōgyō no jiyū-ka ni taishite wa dō kotaeru?
for example rice issue or farming of deregulation regarding as for what/how reply/respond
"For example, what will your position be on the rice issue or on the removal of import barriers for farm products?" (PL2)

- *-ichi* (lit., "number one") as a suffix for the name of a country means "the greatest in that country." *No* makes it a modifier: *Nihon-ichi no chikusan-ken* = "Japan's greatest/top livestock-raising prefecture."
- *jiyū* = "freedom/liberty," and 化 *ka* is a suffix that implies "changing/turning into" (typically equivalent to -ization or -ification in English), so *jiyū-ka* essentially refers to making something freer: "deregulation/liberalization." When speaking of farm products it refers to "tariffication" (関税化, "tariff" + the suffix *-ka*)—i.e., the move from non-tariff barriers restricting or banning imports of various products to a system that allows all imports but assesses tariffs on them.

5 **Kaji**: 俺 は 商社 で 一貫して 農業畑 を 歩いてきた。アメリカの 農業 に関して は
Ore wa shōsha de ikkan shite nōgyō-batake o aruite kita. Amerika no nōgyō ni kanshite wa
I/me as for trading co. in consistently/throughout agriculture field (obj.) walked-and-came American agriculture regarding as for
農水省 や 通産省 の 役人 より 確かな 情報 を 持っている。
Nōsui-shō ya Tsūsan-shō no yakunin yori tashika na jōhō o motte iru.
Min. of Agr, For, & Fish and MITI of officials more than reliable information (obj.) have/possess
"Working for a trading company, I've specialized in agricultural products since I first started. When it comes to American agriculture, I have more reliable information than the bureaucrats at the Ministry of Agriculture or MITI." (PL2)

(continued on next page)

だからあえて
それをやってみる
それをやらなきゃ
日本人はいつまでたっても
国際感覚を身につける
ことは出来ない
前代未聞の公約を
掲げて落選する
それでいいじゃないか
1
面白いかもしれん
話題にはなるぞ
2
うん…
おまえが
その気なら
バックアップは
してやるが
3
秋に総選挙が
行われるとしたら
もう決断しなければ
時間がない
こんなバカな
選挙戦でも
やってみる価値は
あると思うか
4

5 *(continued from previous page)*

Kaji: グローバルな 視点 から 考えても、あるいは 常識的な 国際 感覚 から みても 「開放」 だ。
Gurōbaru na shiten kara kangaete mo, arui wa jōshiki-teki na kokusai kankaku kara mite mo "kaihō" da.
global perspective from even if think or common sense international feeling from even if look opening is
"Whether you think about it from a global perspective or take a common-sense international view, the markets should be opened." (PL2)

- *ikkan shite* means "consistently/from start to finish/throughout."
- *-batake* is from *hatake, whuch* refers to "cultivated field/farm land," but the suffix form is also used for "field of specialization": *nōgyō-batake* = "the agricultural field of specialization."
- *aruite* is the *-te* form of *aruku* ("walk") and *kita* is the plain/abrupt past form of *kuru* ("come"), which after the *-te* form of a verb can imply the action began in the past and has continued down to the present →"have walked"; *nōgyō-batake o aruite kita* (lit., "have walked the agricultural field of specialization") means "have specialized in agriculture."
- ～ *ni kanshite* is the *-te* form of the expression ～ *ni kansuru*, which means "regarding/concerning ～."
- *Nōsui-shō* is the abbreviated name of 農林水産省 *Nōrin Suisan-shō* ("Ministry of Agriculture, Forestry, and Fisheries").
- *Tsūsan-shō* is the abbreviated name of 通商産業省 *Tsūshō Sangyō-sho* ("Ministry of International Trade and Industry," usually referred to in English as "MITI"). *Yakunin* = "government official/bureaucrat."
- *tashika na* = "certain/reliable/positive."
- *motte iru* is from *motsu* ("hold/possess").
- *kangaete mo* is a conditional ("even if") form of *kangaeru* ("think about/consider"), and *mite mo* is a conditional ("even if") form of *miru* ("see/view").
- *arui wa* is a formal-sounding "or."
- *jōshiki* = "common sense," and *-teki* is a suffix that basically means "having the character of ～," so *jōshiki-teki na* = "of a common sense nature."

6 **Ōmori**: アカン わ。 そりゃ ダメだ
Akan wa. Sorya dame da.
no good/won't do (colloq.) as for that won't work
"No way. That'll never work." (PL2-K)

- *akan* is Kansai dialect for *ikenai*, "is no good/won't do."
- with a falling intonation, men can use the particle *wa* (generally described as feminine) without sounding effeminate; this use is especially common in Kansai dialect.
- *sorya* is a contraction of *sore wa* ("as for that").
- *dame (da/desu)* is often used as a prohibition, but it can also be used like this to mean a desired end cannot be achieved: "I can't do it/It's no use/It won't work," etc.

7 **Ōmori**: そんな こと を 地元 の 演説会 でしゃべったら、卵 を ぶつけられる の が オチ だ ぞ。
Sonna koto o jimoto no enzetsu-kai de shabettara, tamago o butsukerareru no ga ochi da zo.
that kind of thing (obj.) hometown of/in meeting/rally at if speak eggs (obj.) be hit with (nom.) (subj.) result is (emph.)
"If you give a speech like that at a rally in your hometown, you're gonna get pelted with eggs." (PL2)

- *enzetsu* = "public speech," and *-kai* means "meeting," so *enzetsu-kai* is a gathering at which speeches are given → "rally."
- *shabettara* is a conditional ("if/when") form of *shaberu* ("talk/speak").
- *butsukerareru* is the passive form of *butsukeru* ("hit [with something]/throw [something] at"). *No* is a nominalizer that makes the complete thought/sentence *tamago o butsukerareru* ("[you] will be hit with eggs") act as a single noun, and *ga* marks that as the subject of *ochi da* ("is/will be the result").

---

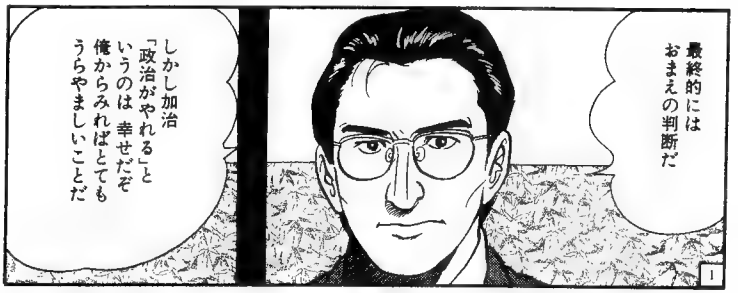
1 **Kaji**: だから あえて それ を やってみる。
Dakara aete sore o yatte miru.
because is so daringly/in spite of adversity that (obj.) will try doing
"Because of that, in spite of the likelihood of failure, I will try it."
"That's exactly why I want to try it." (PL2)

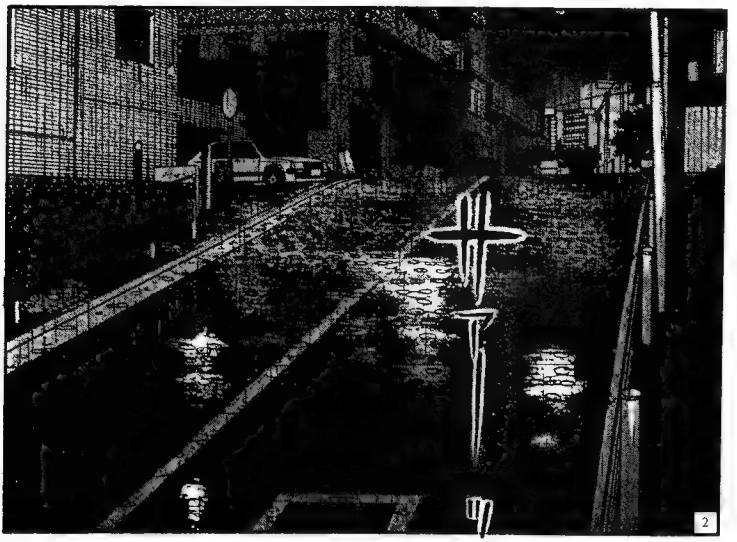
Kaji: それ をやらなきゃ 日本人 は いつまでたっても 国際 感覚 を 身につける こと は 出来ない。
Sore o yaranakya Nihonjin wa itsu made tatte mo kokusai kankaku o mi ni tsukeru koto wa dekinai.
that (obj.) if don't do Japanese people as for forever international sensibility (obj.) acquire thing as for cannot do
"If someone doesn't, the people of this country will never be able to achieve an international sensibility." (PL2)

前代未聞の 公約 を 掲げて 落選する。それ で いい じゃないか。
Zendai mimon no kōyaku o kakagete rakusen suru. Sore de ii ja nai ka.
previously unheard campaign promises (obj.) hoisting lose election that with is good/fine is it not?
"I will hoist a banner with unprecedented campaign pledges and lose the election. That's fine, isn't it?"
"I may lose, but only after having aired a fresh agenda. That sounds fine to me." (PL2)

- *aete* implies daringly/venturesomely taking up a challenge in spite of adversity or likely failure.
- *yaranakya* is a contraction of *yaranakereba*, a conditional ("if/when") form of *yaranai*, negative of *yaru* ("do," informal) → "if [I or someone] don't/doesn't do [it]."
- *itsu made tatte mo* is followed by a negative to mean "[something won't happen] no matter how much time passes/forever" → "will never happen."
- *mi ni tsukeru* is literally "attach to one's body," an idiomatic expression used to speak of acquiring skills/knowledge/a new way of thinking, etc.
- ～ *koto wa dekinai* is the negative form of the expression ～ *koto ga dekiru*, meaning "can/be able to [do the action]."
- *zendai mimon no* = "unprecedented/previously unheard of/unparalleled."
- *kakagete* is the *-te* form of *kakageru* ("put up/hoist up for display"); the *-te* form is being used to indicate the manner of the verb mentioned next: how he might lose the election.

(continued on next page)


最終的には
おまえの判断だ
しかし加治
「政治がやれる」と
いうのは 幸せだぞ
俺からみればとても
うらやましいことだ
1


2

2 **Kurachi**: 面白い かもしれん。 話題 に は なる ぞ。
Omoshiroi kamo shiren. Wadai ni wa naru zo.
interesting may possibly be topic of discussion to at least will become (emph.)
"It could be interesting. It'll at least get people talking." (PL2)

- *kamo shiren* is a mostly masculine short form of *kamo shirenai* ("might be/may possibly be").
- *wadai* = "topic of conversation," and *ni naru* as a combination is like "become/will become ~." Inserting *wa* gives the feeling of "at least": "it will at least become the topic of conversation."
- *zo* is a rough, masculine particle for emphasis.

3 **Ōmori**: うん... おまえ が その 気 なら バックアップ は してやる が...
Un... Omae ga sono ki nara bakku-appu wa shite yaru ga...
yeah/uh-huh you (subj.) that intent if you are back-up/support as for will do-(for you) but
"Uh-huh . . . If you are of that intent, I will back you up, but . . ."
"Uh-huh. . . If you're determined to do it, I'll back you up, but . . ." (PL2)

- *ki* means "will/intent/desire," so *sono ki* is literally "desire/wish for that." *Omae ga sono ki* = "you are of that desire/intent."
- *nara* makes a conditional "if" meaning.
- *shite* is the *-te* form of *suru* ("do"), and *yaru* after the *-te* form of a verb implies the speaker will do the action for the listener or someone else.
- *ga* ("but") expresses his continuing reservations about Kaji's plan.

4 **Kaji**: 秋 に 総選挙 が 行われる としたら もう 決断しなければ 時間 が ない。
Aki ni sōsenkyo ga okonawareru to shitara mō ketsudan shinakereba jikan ga nai.
autumn in general election (subj.) will be held supposing already/now if don't decide time (subj.) is lacking
"Assuming a general election will be held this fall, if I don't decide now, there's not enough time."
"If there's going to be a general election this fall, I need to decide now or there won't be enough time to prepare." (PL2)

Kaji: こんな バカな 選挙戦 でも やってみる価値 は ある と 思う か?
Konna baka na senkyo-sen demo yatte miru kachi wa aru to omou ka?
this kind of foolish/idiotic campaign strategy even if it is try doing merit as for exists (quote) think (?)
"Even if it is such a foolish campaign strategy, do you think there exists enough merit for me to try doing it?"
"Even if it's with such a foolish campaign strategy, do you think it's worth making the attempt?" (PL2)

- *so-* is a prefix that implies everyone/everything/the totality is included in the event/action/item, so *sōsenkyo* refers to all of the seats in the House being contested at the same time → "general election."
- *okonawareru* is the passive form of *okonau* ("hold [an event]").
- *~ to shitara* follows verbs for the meaning "supposing/assuming that [the action occurs]."
- *ketsudan* = "decision," and *ketsudan shinakereba* is a negative conditional ("if not" or "if [I/you] don't") form of the verb *ketsudan suru* ("decide").
- *nai* literally means "doesn't exist," but it's often used to mean "is lacking/insufficient."
- *yatte miru* ("[I] will try doing [it]") is a complete thought/sentence modifying *kachi* ("value/worth/merit"): *yatte miru kachi* = "the merit for me to try doing it."

---

1 **Kurachi**: 最終的に は おまえ の 判断 だ。
Saishū-teki ni wa omae no handan da.
ultimately as for you 's decision is
"In the end, it's your decision." (PL2)

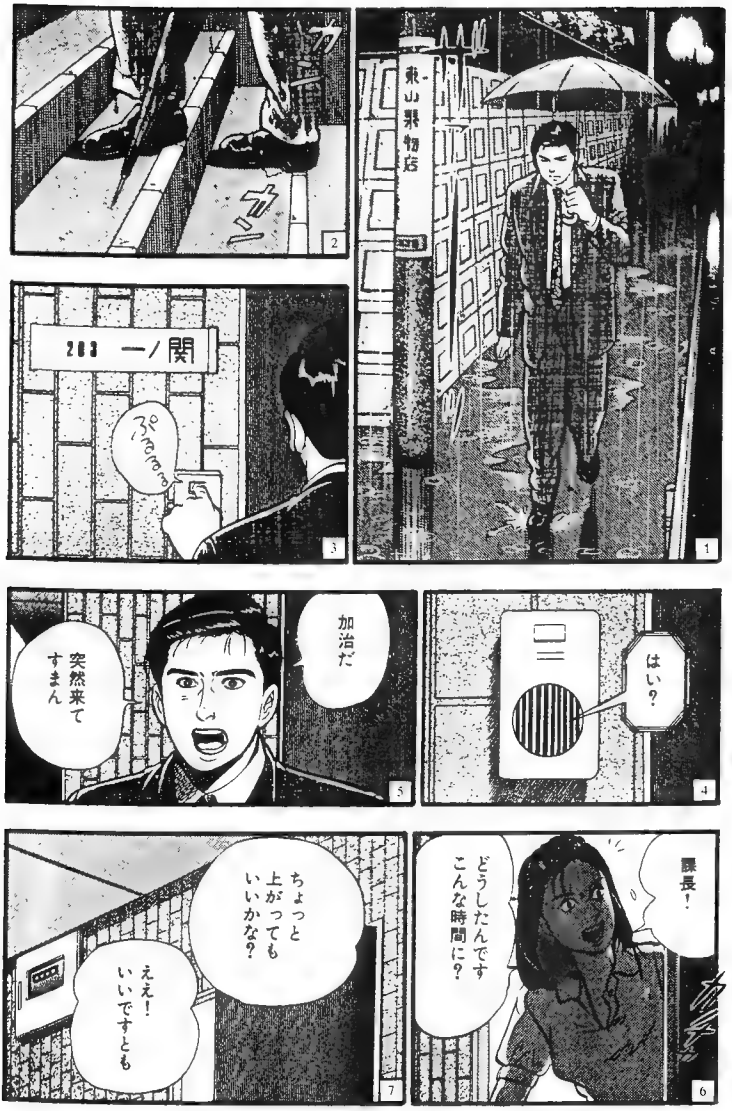
Kurachi: しかし 加治、「政治 が やれる」と いう の は 幸せ だ ぞ。
Shikashi Kaji, seiji ga yareru to iu no wa shiawase da zo.
but (name) politics (subj.) can do (quote) say (nom.) as for happiness/good fortune is (emph.)
"But Kaji, being able to go into politics is a rare privilege." (PL2)

俺 から みれば とても うらやましい こと だ。
Ore kara mireba totemo urayamashii koto da.
I/me from if view very much envious/enviable thing/situation is
"Viewed from my perspective, it's a very enviable thing."
"I really envy you." (PL2)

- *yareru* is the potential ("can/be able to") form of *yaru* ("do").
- *to iu no* makes *seiji ga yareru* act as a single noun, and *wa* marks it as the topic of the sentence: "as for being able to do/engage in politics, . . ."
- *shiawase* is a noun for "happiness," and *shiawase da* is often equivalent to the adjective "happy," but in this case *shiawase da* is more like "it is a happiness" → "it is a blessing/privilege."
- *mireba* is a conditional ("if/when") form of *miru* ("see/view"); *ore kara mireba* = "if viewed from me" → "viewed from my perspective."

2 **Sound FX**: サアーッ
Sa!
(sound of rain)

- more typically, the sound of rain is represented with *zā*, especially when the sound of rain hitting nearby roofs and umbrellas is included, as in the next frame; using *sā* suggests a more muted sound.


飛山呉物店
一ノ関
ぷるるる
はい？
加治だ
突然来てすまん
課長！
どうしたんですこんな時間に？
ちょっと上がってもいいかな？
ええ！いいですとも

1 **Sound FX**: ザアーッ
Zā!
(sound of pouring rain)

Sign: 東山　果物　店
Higashiyama Kudamono -ten
(name) fruit store
Higashiyama Fruit Store

- the suffix *-ten*, meaning "store/shop," occurs in the names of many retail businesses.

2 **Sound FX**: カン カン
Kan kan
(hollow sound of heels on concrete steps)

3 **Sign**: 一ノ関
Ichinoseki
(surname)
Ichinoseki

Sound FX: ぷるるる
Pu ru ru ru
(beep/ring of intercom)

4 **Intercom**: はい?
Hai?
"Yes?" (PL3)

5 **Kaji**: 加治　だ。　突然　来て　すまん。
Kaji da. *Totsuzen* *kite* *suman.*
(name) is suddenly/unexpectedly having come (apology)
"It's Kaji. Sorry to drop in unannounced." (PL2)

- *kite* is the *-te* form of *kuru* ("come"); the *-te* form is here being used to indicate the cause/reason for what follows—i.e., for his apology.
- *suman* is a masculine contraction of *sumanai*, the PL2 form of the expression *suminasen*, which can mean either "I'm sorry" or "thanks" depending on context.

6 **Sound FX**: ガチャ
Gacha
Click (sound of door latch)

Ichinoseki: 課長!　どう　した　んです、　こんな　時間　に?
Kachō! *Dō* *shita* *n desu,* *konna* *jikan* *ni?*
section chief what/how did (explan.) this kind of time at
"Chief! What brings you here at this hour?" (PL3)

- *dō* is "how/what" and *shita* is the plain/abrupt past form of *suru* ("do"), so *dō shita* is literally "what did you do?" But the expression is often used idiomatically to ask for an explanation of something that seems out of the ordinary: "what's wrong/what's the matter/what's the trouble?"
- the syntax is inverted; normal order would be *konna jikan ni dō shita n desu?* The question particle *ka* has been omitted, as it often is in colloquial speech.

7 **Kaji**: ちょっと 上がっても いい かな?
Chotto *agatte mo* *ii* *ka na?*
a little if come in is OK perhaps?
"Can I come in a minute?" (PL2)

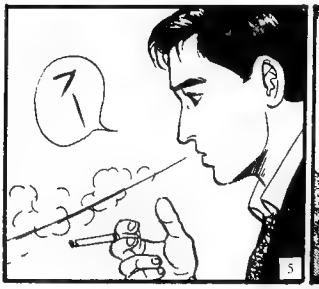
Ichinoseki: ええ! いいです とも。
Ē! *Ii desu* *tomo.*
yes is fine/OK (emph.)
"Yes! Of course!" (PL3)

- *chotto* (lit., "a little") often refers to a small amount of time: "a second/a minute."
- *agatte* is the *-te* form of *agaru*, which means "go up/come up"; because entering a Japanese home requires a step up from the ground level to the floor level, *agaru* is used to mean "come in/go in."
- *-te mo ii* (or just *-te ii*) is the standard phrase for giving permission; adding *ka* makes it a request for permission: "Is it OK if ~/May I ~?" Using *ka na* (for females speakers, *kashira*) softens it and makes it seem a little more polite: "Could I perhaps ~/I wonder if I might ~?"
- the particle *tomo* is added to the end of sentences to strongly affirm/agree with what the other person has said or asked.

うふッ
めずらしいわ
あれだけ
私のアパートに
来ることを
嫌がっていた
加治課長が
訪ねて
くるなんて
1

イヤだわ
カーラー
つけた
まんま！
3

嫌がって
いたわけじゃない
迷惑だろうと
思って来なかった
だけだ
2


フー
5

……
本当は何？
……
何か言いに
来たんでしょ
4

1 **Ichinoseki**: うふッ、めずらしい わ。 あれだけ 私の アパート に 来る こと を
Ufu!, mezurashii wa. Are dake watashi no apāto ni kuru koto o
(chuckle) is rare/unusual (fem. colloq.) that much my apartment to come thing/action (obj.)
嫌がっていた 加治 課長 が 訪ねてくる なんて。
iyagatte ita Kaji Kachō ga tazunete kuru nante.
was resisting/disliking (name) section chief (subj.) come visiting (surprise)
"Ha ha, this is a rare occasion!—for Section Chief Kaji, who was showing that much distaste for coming to my apartment, to come for a visit!"
"Ha ha, this is rare occasion! A visit from the man who disliked so much coming to my apartment!" (PL2)

- since *dake* means "only," *are dake* looks like "only that," but it often has the idiomatic meaning of "that much/that many"—implying that the amount/number/extent is great.
- *watashi no apāto ni kuru* is a complete thought/sentence ("[you/he] come[s] to my apartment") modifying *koto*; *koto* refers to an intangible "thing"—in this case an action: *watashi no apāto ni kuru koto*= "the act of coming to my apartment."
- *iyagatte ita* is the past form of *iyagatte iru*, from *iyagaru* ("show dislike/distaste for"), which when speaking of actions can mean "resist [doing the action]." *Are dake iyagatte ita* = "was resisting that much," and *o* marks *watashi no apato ni kuru koto* as the thing being resisted.
- *are dake watashi no apāto ni kuru koto o iyagatte ita* is a complete thought/sentence ("[he] so resisted coming to my apartment") modifying *Kaji Kachō* ("Section Chief Kaji") → "Section Chief Kaji who so resisted . . ." → "you/the man who so resisted . . ."
- *tazunete* is the *-te* form of *tazuneru* ("visit/call on"), and *kuru* ("come") after the *-te* form of a verb implies the action moves toward the speaker.
- *nante* implies the speaker thinks the situation described is extraordinary/astonishing.

2 **Kaji**: 嫌がっていた わけ じゃない。 迷惑 だろう と 思って 来なかった だけ だ
Iyagatte ita wake ja nai. Meiwaku darō to omotte konakatta dake da.
was resisting/disliking situation is not nuisance/trouble is probably (quote) thought-(reason) didn't come just/only is
"It's not that I was resisting. It's only that I didn't come because I thought it would cause problems for you."
"It's not that I didn't want to come. I was just afraid that it might make things difficult for you." (PL2)

- *wake* = "circumstances/situation," so ~ *wake da/desu* means "the situation is that ~," and ~ *wake ja nai* = "the situation is not that/it's not the situation that ~."
- *meiwaku* refers to "trouble/annoyance/nuisance" caused by one person to another. *Meiwaku darō* = "is probably a nuisance/annoyance/cause for trouble."
- *omotte* is the *-te* form of *omou* ("think"); the *-te* form is here being used to indicate the reason for what follows.
- *konakatta* is the plain/abrupt past form of *konai* ("not come"), the negative form of *kuru* ("come").

3 **Ichinoseki**: イヤ だ わ、 カーラー つけた まんま!
Iya da wa, kārā tsuketa manma!
disagreeable/embarrassing is (fem. colloq.) curlers attached still
"Oh no! I've still got curlers in my hair!" (PL2)

- *iya da* often expresses strong displeasure/distaste, but here it's a milder exclamation, expressing a feeling of flusteredness or embarrassment.
- *kārā* is a katakana rendering of the English word "curler." *O*, to mark it as the direct object of *tsuketa*, has been omitted.
- *tsuketa* is the plain/abrupt past form of *tsukeru* ("attach").
- *manma* is a colloquial variation of *mama* = "as is/unchanged from" so *tsuketa manma* means "unchanged from being attached/still in the attached state."

4 **Ichinoseki**: 本当 は 何? 何か 「言い に 来た ん でしょ?
Hontō wa nani? Nanika 「ii ni kita n desho?
truth as for what something say (purpose) came (explan.) right?
"What is it really? You came to tell me something, right?" (PL3-informal)

- *ii* is the stem form of *iu* ("say"), and *kita* is the plain/abrupt past form of *kuru* ("come"). *Ni kuru* after the stem form of a verb means "come for the purpose of/come in order to," so *ii ni kita* = "came to say/tell ~."
- *desho* (or *deshō*) literally makes a conjecture ("probably/surely is"), or with a rising intonation, a conjectural question. Often it's a purely rhetorical question that expects the listener to confirm the conjecture: "right?"

5 **Sound FX**: フー
Fū
(effect of blowing smoke)

何を言われても驚かないわ
言ってみて
1
しばらく会えなくなると思う
2
……
どうして？
3
会社を退職して鹿児島県に戻る
俺は政治家になろうと思うんだ
4

1 **Ichinoseki**: 何　を　言われても　驚かない　わ。　言ってみて。
Nani o iwarete mo odorokanai wa. Itte mite.
what (obj.) even if am told won't be surprised (fem. colloq.) try saying-(request)
"No matter what I am told, I won't be surprised. Try saying it."
"No matter what it is, I won't be surprised, so tell me." (PL2)

- *iwarete mo* is a conditional ("even if") form of *iwareru* ("be told"), passive of *iu* ("say/tell"). *Nani o iwarete mo* makes an expression for "no matter what I'm told."
- *odorokanai* is the negative form of *odoroku* ("be surprised/shocked").
- *itte* is the *-te* form of *iu* ("say/tell"), and *mite* is the *-te* form of *miru* ("see"), which after the *-te* form of a verb implies either "try [doing the action]" or "do [the action] and see."
- the *-te* form of a verb can make an informal request or gentle command: "please [do the action]/[do the action] will you." That's the use of *mite* here.

2 **Kaji**: しばらく　会えなく　なる　と　思う。
Shibaraku aenaku naru to omou.
for a while unable to meet/see become (quote) think
"I think I will become unable to see you for a while."
"I don't think I'll be able to see you for a while." (PL2)

- *shibaraku* refers to an indefinite period of time, ranging from "a moment" to "a while/a long time," depending on the context.
- *aenaku* is the adverb form of *aenai* ("cannot meet/see"), the negative form of *aeru* ("can meet/see"), which is the potential ("can/be able to") form of *au* ("meet/see"). *Naru* = "become," so *aenaku naru* = "become unable to meet/see [you]."

3 **Ichinoseki**: どうして?
Dōshite?
"Why?" (PL2)

- *dōshite* is a less formal *naze* ("why").

4 **Kaji**: 会社　を　退職して　鹿児島県　に　戻る。
Kaisha o taishoku shite Kagoshima-ken ni modoru.
company (obj.) resign-and (pref. name) to will return
"I'm quitting my job and going back to Kagoshima." (PL2)

Kaji: 俺　は　政治家　になろう　と　思う　んだ。
Ore wa seiji-ka ni narō to omou n da.
I/me as for politician shall become (quote) think (explan.)
"I think I shall become a politician."
"I'm planning to go into politics." (PL2)

- *taishoku* (lit. "withdraw" + "occupation") refers to "retiring/resigning [from a job/career]." It is used to speak of leaving long term, "permanent" employment, not of quitting a temporary or part time job. *Taishoku shite* is the *-te* form of the verb *taishoku suru*. Here the *-te* form is acting as a continuing form: "quit my job, and ～."
- *narō* is the volitional ("let's/I shall") form of *naru* ("become"); a volitional form followed by *to omou* expresses intent: "I intend/plan to ～."

え？
1
オヤジの地盤を
もらって
衆院選に立候補
するつもりだ
2
そのために
今から
地元に戻って
準備しなければ
ならない…
ギュッ
3
次の総選挙が
いつになるのかわからないが
選挙が終わるまで
鹿児島に居続ける
ことになる
だから今までのように
会えなくなる…
4

1 **Ichinoseki**: え?
E?
"What?" (PL2)

- *e?* spoken with the rising intonation of a question is an interjection like "huh?/what?/oh?" when you haven't heard clearly or are surprised/startled by what you've heard.

2 **Kaji**: オヤジの 地盤 を もらって 衆院選 に 立候補する つもり だ。
Oyaji no jiban o moratte shūin-sen ni rikkōho suru tsumori da.
dad 's constituency (obj.) receive-and House of Rep. election in run intent is
"I intend to take over my dad's old constituency and run for the Diet." (PL2)

- *oyaji* is an informal word for "father." In adult speech it's usually reserved for one's own father, and *oyaji-san* is used for someone else's father. The word remains quite informal even with the honorific *-san*, though, so it should be used with caution.
- *moratte* is the *-te* form of *morau* ("receive"); the *-te* form here indicates the manner of the next-mentioned action.
- *shūin-* is an abbreviation for *shūgiin* ("House of Representatives"), and *-sen* stands for *senkyo* ("election"), so *shūin-sen* is literally "the House of Representatives election."
- *rikkōho suru* is literally "stand as a candidate" ⋆ "become a candidate/run for office." *Ni* marks the election in which, or office for which, one becomes a candidate.
- *tsumori da/desu* follows verbs or complete sentences to indicate an intent to do the described action.

3 **FX**: ギュッ
Gyu!
(effect of stubbing out cigarette)

Kaji: その ため に 今 から 地元 に 戻って 準備 しなければならない。
Sono tame ni ima kara jimoto ni modotte junbi shinakereba naranai.
of that purpose for now from hometown/district to return-and preparations must do/make
"So, I have to go back home right away and start laying the groundwork." (PL2)

- *sono tame ni* (lit., "for the purpose of that") means "for that purpose/to that end."
- *ima kara* is literally "from now," and it carries the feeling of "immediately/right away."
- *modotte* is the *-te* form of *modoru* ("return/go back"); *-te* here is a continuing form: "return and ～."
- *junbi* = "preparations," and *shinakereba naranai* is a "must/have to" form of *suru* ("do/make"), which in this case turns *junbi* into a verb: *junbi shinakereba naranai* = "must make preparations."

4 **Kaji**: 次の 総選挙 が いつ になる の か わからない が、
Tsugi no sōsenkyo ga itsu ni naru no ka wakaranai ga,
next general election (subj.) when will become (explan.) (?) not know but
選挙 が 終わる まで 鹿児島 に 居続ける こと になる。
senkyo ga owaru made Kagoshima ni i-tsuzukeru koto ni naru.
election (subj.) ends until (pref. name) in continue to be/stay thing/situation will become
"I don't know when the next general election will be, but I'll be remaining in Kagoshima until it's over." (PL2)

だから 今まで のように 会えなく なる。
Dakara ima made no yō ni aenaku naru.
because is so until now like unable to meet/see will become
"So I will become unable to see you like before."
"So I won't be able to see you like before." (PL2)

- *tsugi no sōsenkyo ga itsu ni naru no ka* makes a complete question embedded within the larger sentence: "when will the next general election become?"
- *wakaranai* is the negative form of *wakaru* ("come to know"). A question ending in *ka* followed by *wakaranai* makes an indirect question, "I don't know who/where/when ～."
- *made* after a verb means "until" that action/event takes place.
- *i-* is the stem of *iru* ("be/stay in a place" for humans and other animate beings), and *tsuzukeru* = "continue"; the stem of a verb followed by *tsuzukeru* implies "continue [doing the action]," so *i-tsuzukeru* = "continue to be/stay [in Kagoshima]."
- *koto* is literally "thing," but here it has the more abstract sense of "situation." The expression ～ *koto ni naru* is literally "the situation becomes ～"; after a non-past verb (or a complete sentence) this can imply either "has come to pass that ～" or "will come to pass that ～."
- ～ *no yō ni* means "like/in the manner of ～"; *ima made no yō ni* = "like until now" ⋆ "like before."
- *aenaku naru* = "become unable to see."

私に別れてくれって言うの？
1
そんなことは言ってない
おまえのおなかには俺の子供がいるじゃないか
2
本当？本当ね信じていいのね
ああ
3
でも何だかだんだんあなたが遠くなってゆくみたい……
4
どうなんだろうな……
これがどうなるのか俺だってよくわからないさ
5

1 **Ichinoseki**: 私　に 別れてくれ って 言う の?
Watashi ni wakarete kure tte iu no?
I/me to break up-(request) (quote) say (explan.)
"Are you saying to me, 'Please break up with me?'"
"Are you asking me to break up with you?" (PL2)

- *wakarete* is the *-te* form of *wakareru* ("separate/break up"), and *kure* after the *-te* form of a verb makes an informal, masculine request.
- *tte* is a colloquial equivalent of quotative *to*; here it marks *wakarete kure* as a paraphrase of what she thinks he's really trying to say. *Ni* marks *watashi* ("I/me") as the person to whom the paraphrased statement/request is directed.
- asking a question with the explanatory *no* instead of *ka* is common in informal speech, especially that of women.

2 **Kaji**: そんな こと は 言ってない。おまえ の おなか に は 俺の 子供 が いる じゃないか。
Sonna koto wa ittenai. Omae no onaka ni wa ore no kodomo ga iru ja nai ka.
that kind of thing as for not saying you 's abdomen/womb in as for my child (subj.) exists does it not?
"I'm not saying anything of that kind. My child is in your womb, is he not?"
"I'm not saying anything like that. How could I, when you're carrying my child?!" (PL2)

- *ittenai* is a contraction of *itte inai*, negative of *itte iru* ("am saying"), from *iu* ("say").
- *onaka*, essentially meaning "abdomen," is the general term used to refer to "stomach/intestines/uterus," each of which also has a more technical name.
- *ja nai ka* (literally the question "is it not?") is often used rhetorically as a strong, admonishing assertion with the feeling of "you know very well that ~." Here the feeling is like "how could you even wonder about such a thing when ~."

3 **Ichinoseki**: 本当? 本当 ね? 信じていい の ね?
Hontō? Hontō ne? Shinjite ii no ne?
truth truth (colloq.) OK to believe (explan.) (colloq.)
"Is that the truth? That's the truth, right? It's OK for me to believe you, right?
"Really? You mean it, right? I can take your word for it, right?" (PL2)

Kaji: ああ。
Ā.
"Mmm." (PL2)

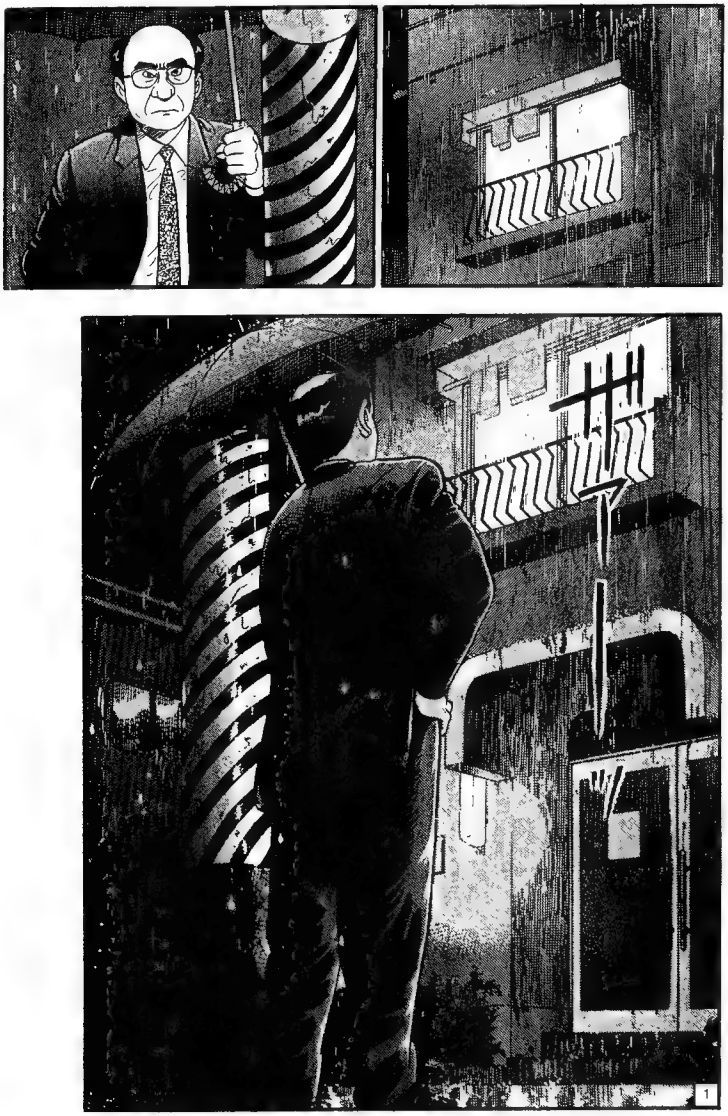
- *hontō* means "truth," but with the intonation of a question it becomes "Is that true?/Really?/You mean it?"
- *ne* is like a tag question that assumes an affirmative answer: "Isn't it?/Right?"
- *shinjite* is the *-te* form of *shinjiru* ("believe"); *-te ii* grants permission, "it's OK to ~," but with the tag question effect of *ne* it becomes "it's OK to ~, right?"
- *ā* is an informal "yeah/right/uh-huh" used by males.

4 **Ichinoseki**: でも、 何だか だんだん あなた が 遠く なってゆく みたい
Demo, nandaka dandan anata ga tōku natte yuku mitai.
but somehow gradually/more&more you (subj.) distant are becoming it seems
"But somehow it seems like you're already drifting farther and farther away from me." (PL2)

- *nandaka* is a "softener" for statements about how something seems/feels: "somehow/somewhat/sort of/vaguely [it seems/feels like ~]."
- *dandan* implies "gradually/increasingly."
- *tōku* is the adverb form of *tōi* ("far/distant").
- *natte* is the *-te* form of *naru* ("become") and *yuku* is an alternate form of *iku* ("go"); *iku* after the *-te* form of certain verbs implies a gradual/progressive change or development, so *toku natte yuku* describes something/someone growing progressively more distant.
- *mitai* after a verb implies "that's the way it appears/seems/feels." The word is not related to the *-tai* ending that expresses desire.

5 **Kaji**: どう なん だろう な。これ が どう なる のか、 俺 だって よく わからない さ。
Dō nan darō na. Kore ga dō naru no ka, ore datte yoku wakaranai sa.
what/how (explan.)I wonder (colloq.) this (subj.) what/how will become (explan.-?) I/me also/even well don't know (colloq.)
"I wonder . . . I don't really know what's going to come of this either." (PL2)

- *kore ga dō naru no ka* is a complete question embeded in the larger sentence: "How/what will this become?" → "What will become of this?" A complete question ending in *ka* followed immediately or later by *wakaranai* makes an indirect question like "I don't know what/who/when/how ~?"
- *datte* is a colloquial equivalent of *mo* ("too/also" or "even") → *ore datte* = "I also/even I."
- *yoku* is the adverb form of *ii/yoi* ("good/fine/OK"); *yoku wakaranai* = "don't know very well/don't really know."
- *sa* is used in informal speech for assertive emphasis. End-of-sentence use, where it typically takes the place of *da/desu* ("is/are"), is mostly masculine.



1 **Sound FX**: ザアーッ
Zā!
(sound of pouring rain)

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ガルシア君

Garcia-kun

by 竹内章 / *Takeuchi Akira*

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1 **Gonzales**: オゴってくれる なら、トンカツ が いい な。
Ogotte kureru nara, tonkatsu ga ii na.
treat-for me if tonkatsu (subj.) is good (colloq.)
"If you're treating, I'd like *tonkatsu*." (PL2)

- *ogotte* is the *-te* form of *ogoru* ("treat [someone] to food/a meal"), and *kureru* after the *-te* form of a verb implies the action is done to or for the speaker by someone else—in this case by the listener ("you"). *Nara* makes it conditional: *ogotte kureru nara* = "if you're treating/if it's your treat."
- *tonkatsu* is a breaded, deep-fried pork cutlet.
- ～ *ga ii* is used to express a choice/preference, "I prefer/I want ～."

2 **Friend**: でも、ワタシ の 宗教 は
Demo, watashi no shūkyō wa
but I/me 's religion as for
肉 は 食べられないです。
niku wa taberarenai desu.
meat as for can't eat
"But in my religion we can't eat meat." (PL3)

- *taberarenai* is the negative form of *taberareru*, the potential ("can/be able to") form of *taberu* ("eat"). *Nai desu* is sometimes an alternate form for the PL3 negative form of a verb, *-masen*, but here it is a non-native speaker's error for the explanatory *-nai n desu*. A native speaker would probably say *taberarenai n desu* in this situation because he's "explaining" why Gonzales' suggestion/request is a problem for him.

3 **Noren**: 和食
Washoku
Japanese-style Food

Gonzales: 大丈夫。オレ に 考え が ある。
Daijōbu. Ore ni kangae ga aru.
all right I/me in idea (subj.) exists
"That's OK, I have an idea." (PL2)

Garcia: ゴンザレス!
Gozaresu!
(name)
"Gonzales!"

- in the broadest categorization of food in Japan, *washoku* ("Japanese-style food") contrasts with 洋食 *yōshoku* ("Western/European-style food") and 中華料理 *Chūka ryōri* ("Chinese food").
- *daijōbu* means "all right/OK" in the sense of "[there's] no cause for concern." It's important to remember that *daijōbu* is not always the proper equivalent for English "all right": it's not used to express willingness ("OK, I'll do it"; use *hai* or *wakatta/wakarimashita* instead), when beginning an action ("All right, here goes"; use *sā* or *yoshi*), or as an exclamatory "All right!" when you win the lottery or hit a home run (use *yatta!*).
- literally, *ni* marks *ore* ("I/me") as the place where *kangae* ("an idea"), which *ga* marks as the subject, "exists" → "an idea exists in me" → "I have an idea."

4 **Gonzales**: あの ね、この 人 だけ
Ano ne, kono hito dake
(interj.) (colloq.) this person only/alone
トンカツ の 肉抜き ね
tonkatsu no niku-nuki ne.
tonkatsu that is without meat (colloq.)
"By the way, for just this guy, a *tonkatsu* without the meat."
"By the way, hold the meat on this guy's *tonkatsu*." (PL2)

- *ano ne* is often used to get the listener's attention, either when first speaking to him/her ("excuse me"), or when wanting to draw his/her attention to a particular point ("by the way/incidentally").
- *-nuki* is a noun form of the verb *nuku* ("omit/skip" or "remove"), so *niku-nuki* means "without meat."

ガルシア君

Garcia-kun

by 竹内章 / *Takeuchi Akira*

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1

Man: ...と いう 意味 さ。
...to iu imi sa.
(quote) say meaning is
"...and that's what it means." (PL2)

Garcia: ハァ～。 物知り です ね。
Hā. Monoshiri desu ne.
(interj.) knowledgeable are (colloq.)
"Hmm. You sure know a lot." (PL3)

- starting out with *to iu* implies he is just finishing up an explanation.
- *sa* at the end of a sentence in informal speech gives authoritative or self-satisfied emphasis. It usually takes the place of *da/desu* ("is/are"), and it's a mostly masculine use.
- *hā* is a rather tentative/uncertain *hai* ("yes"), here serving as vague acknowledgement that he has heard what the other person said—though he may not have understood it.

2

Man: 日本 は 情報 社会 だ から
Nihon wa jōhō shakai da kara
Japan as for information society is because/so
何でも 知ってないと 仲間はずれ さ。
nan de mo shittenai to nakama-hazure sa.
everything if don't know outcast is/are
"Japan is an information society, so if you don't know everything, you're an outcast."
"Japan's an information society, so if you're not well-informed you're an outcast." (PL2)

Garcia: ハァ
Hā
(interj.)
"Ahaa." (PL3)

- *shittenai* is a contraction of *shitte inai*, negative of *shitte iru* ("know"), from *shiru* ("come to know/find out"). *To* after a non-past verb can make a conditional "if/when" meaning.
- *nakama* refers to one's "in-group" and *-hazure* is from *hazureru* ("come off of/become detached from"). *Nakama-hazure ni naru* is an expression for "be shunned/ostracized by the group"; *nakama-hazure ni suru* means "shun/ostracize [someone] from the group"; and *nakama-hazure* refers to the person who is being shunned/ostracized ▸ "outcast."

3

Garcia: じゃ、 どうして ホームレス してる んですか?
Ja, dōshite hōmuresu shiteru n desu ka?
in that case/then why homeless are doing (explan.-?)
"Then why are you doing the homeless thing?" (PL3)

- *dōshite* is an informal *naze*, "why?"

4

Man: オレ が 物知り だ って 事 を
Ore ga monoshiri da tte koto o
I (subj.) knowledgeable am (quote) thing/fact (obj.)
誰も 知らない んだ。
dare mo shiranai n da.
no one not know (explan.)
"Because no one knows that I know so much." (PL2)

Garcia: ハァ
Ha
(interj.)
"Ahaa." (PL3)

- *tte* is a colloquial equivalent of the quotative *to iu*, which marks the complete thought/sentence *ore ga monoshiri da* ("I am knowledgeable") as the specific content of *koto* (lit., "thing"—here referring to a "fact"). ～ *to iu koto* = "the fact that ～," so *ore ga monoshiri da tte koto* = "the fact that I am knowledgeable." *O* marks this as the direct object of *shiranai*.
- *dare mo* followed by a negative verb means "no one [does the action]"; *shiranai* is the negative form of *shiru* and *shitte iru* ("know"), so *dare mo shiranai* = "no one knows."

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1

Garcia: 熱っ!
Atsu!
hot
"Ouch!"

Kotani: ホラ、 油断 してる から
Hora, yudan shiteru kara
(interj.) inattentiveness is/are doing because
そう なる の よ。
sō naru no yo.
that way becomes (explan.) (emph.)
"See, it becomes that way because you're *yudan*."
"See, that's what happens when you're *yudan*." (PL2)

- *atsu!* is shortened from the adjective *atsui* ("is hot"); it's one of several forms of the word used as an exclamation of pain when one is burned/scalded.
- *hora* is often used to call a person's attention to something, like "here/look/see/watch."
- *yudan* means "inattentiveness/carelessness/unguardedness," and *yudan shiteru* is a contraction of *yudan shite iru*, from *yudan suru* ("be inattentive/careless" or "have one's guard down").

2

Garcia: フウ。 ゆだん?
Fū. Yudan?
(sigh) inattentiveness
"Whew. *Yudan*?" (PL2)

On Apron: 花屋
Hana-ya
flower shop
Florist

Kotani: うん、 気をつけて ね
Un, ki o tsukete ne.
yeah/uh-huh be careful (colloq.)
"Uh-huh. You need to be more careful." (PL2)

On Card: 供
offering
In Memoriam

- *fū* represents blowing one's breath out through rounded lips; typically it's a sigh of relief or fatigue ("whew!").
- *ki o tsukete* is the *-te* form of *ki o tsukeru* ("take care/be careful"); the *-te* form of a verb is often used as an informal request or gentle command.
- the suffix *-ya* can refer to a shop or to the person/people running it, so *hana-ya* can be either "flower shop" or "florist."
- the kanji 供, from 供える *sonaeru* ("make an offering") or 供え物 *sonaemono* ("offering"), indicates that the item is an offering to the dead. She is apparently preparing an arrangement for a funeral.

3

Garcia: あのォ、 ゆだん って
Anō, yudan tte
(interj.) inattentiveness as for
どういう 意味 です か?
dō iu imi desu ka?
what kind of meaning is (?)
"Excuse me, but what does *yudan* mean?" (PL3)

On Book: 説明
Setsumei
explanation
Instruction Manual

- *anō* (or a short *ano*) is a hesitation word similar to "uhh/um." It's often used to get someone's attention, essentially like "Excuse me."

3 *(continued)*

- ～ *tte* is a colloquial quotative form equivalent to ～ *to iu no wa* ("as for what is called ～"). When *tte* (or *to iu no wa*) follows a noun, it's often equivalent to the topic-marker *wa* ("as for").
- *dō iu imi desu ka* (lit. "what kind of meaning is it?") is the way to ask "what does it mean?" To ask the meaning of a specific word, start by stating that word as the topic, "X *wa* . . ."

4

Owner: 不注意 って 事 だ よ
Fuchūi tte koto da yo.
inattentiveness (quote) thing is (emph.)
"It means *fuchūi*." (PL2)

Garcia: ふちゅうい?
Fuchui?
inattentiveness
"*Fuchūi*?" (PL2)

- *chui* = "attention/heed," and *fu-* is prefix for making negatives, like "un-/non-/in-/mis-," so *fuchūi* = "inattention/inattentiveness/heedlessness."
- *tte* here is a colloquial equivalent of the quotative *to iu;* ～ *tte koto da* or ～ *to iu koto da* at the end of a sentence implies "means ～"

5

Garcia: あのォ、ふちゅうい って
Anō, fuchūi tte
(interj.) inattentiveness as for
どういう 意味 です か?
dō iu imi desu ka?
what kind of meaning is (?)
"Excuse me, but what does *fuchūi* mean?" (PL3)

On Hat: 花屋
Hanaya
flower shop
Florist

6

Co-worker: うっかり してる って 事 だ よ。
Ukkari shiteru tte koto da yo.
inattentiveness is doing (quote) thing is (emph.)
"It means being *ukkari*." (PL2)

Garcia: うっかりゥ
Ukkari?
inattentiveness
"*Ukkari*?" (PL2)

- *ukkari* refers to a "careless/inattentive/absentminded" manner, and *ukkari shiteru* is a contraction of *ukkari shite iru* ("is inattentive/absentminded").

7

Garcia: うっかりしてる って
Ukkari shiteru tte
be inattentive as for
どういう 意味 です か?
dō iu imi desu ka?
what kind of meaning is (?)
"What does being *ukkari* mean?" (PL3)

8

Delivery boy: 油断 してる って 事 です よ。
Yudan shiteru tte koto desu yo.
inattentiveness is doing (quote) thing is (emph.)
"It means being *yudan*." (PL3)

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1 **Boss**: "Hold still. I'm going to try a morale-building experiment."
じっとしてろ。これから士気　向上　実験　を してみる から　な。
Jitto shitero. *Kore kara* *shiki* *kōjō* *jikken* *o* *shite miru* *kara* *na.*
stay still from now morale improvement experiment (obj.) will try because (colloq.)

- Hold still 静止状態を保つという意味で「じっとしていなさい／動くな」など。
- I'm going to ～ = I am going to ～「これから～する」。
- morale-building「士気の向上」。
- *jitto shitero* is a contraction of *jitto shite iro*, the abrupt command form of *jitto shite iru*, from *jitto suru* ("be still/hold still").
- *kōjō* is a noun meaning "improvement/increasing/heightening"; it can be made into a verb for "improve/rise" by adding *suru*.
- *shite* is the *-te* form of *suru* ("do"), and *miru* after the *-te* form of a verb implies "try [doing the action]," so *(jikken o) shite miru* = "trying doing (an experiment)."

2 **Sound FX**: Slap Slap Slap Slap
パシッ パシッ パシッ パシッ
Pashi! Pashi! Pashi! Pashi! (effect of slapping)

3 **Boss**: "Thanks. I feel a lot better."
ありがとう。ずっと　気分　が 良くなった よ。
Arigatō. *Zutto* *kibun* *ga* *yoku natta* *yo.*
thanks much more feeling/mood (subj.) became good (emph.)

- *zutto* modifying an adjective or adverb means "much more ～," *yoku* is the adverb form of *ii/yoi* ("good/fine"), and *natta* is the plain/abrupt past form of *naru* ("become"), so *zutto yoku natta* is literally "became much more good" → "became much better." *Zutto kibun ga yoku natta* = "my feeling/mood became much better."

Introducing "Dilbert"

Scott Adams' comic strip featuring Dilbert—"cartoon hero of the workplace"—first appeared in 1989 and is now published in over 1,200 newspapers in 35 countries. Dilbert is a nondescript engineer at a nondescript company, doomed to forever battle a witless boss and senseless company policies from his 9' x 9' office cubicle. Dilbert stoically muddles through management fads, downsizing, out-of-control technology, corporate double talk, and outrageous work hours.

Dogbert, Dilbert's sarcastic canine friend, believes that he is destined to rule the world because humans are too stupid to stop him. Other characters who frequently show up are Dilbert's beleaguered co-workers Alice and Wally, his nameless boss, and, occasionally, troublemakers Ratbert and Catbert.

"マンガ世界の職場のヒーロー"、ディルバートを主人公とするスコット・アダムスのマンガは、1989年に初登場し、現在では世界35ヵ国で1,200紙以上の新聞に掲載されています。ディルバートはあまりパッとしない会社のパッとしないエンジニアで、2.7m 四方の自分のオフィススペース、キュービクルから、愚鈍な上司や無意味な会社方針との永遠の戦いを余儀なくされています。ディルバートは流行の経営方針や、経営規模の縮小、コントロールの効かないテクノロジー、企業特有のあいまい表現、ムチャクチャな勤務時間などの問題を、どうにか冷静に切り抜けて行きます。

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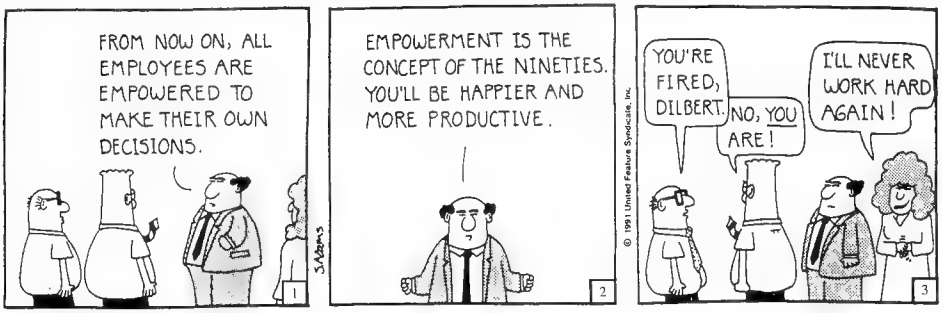
FROM NOW ON, ALL EMPLOYEES ARE EMPOWERED TO MAKE THEIR OWN DECISIONS.
S.Adams
1
EMPOWERMENT IS THE CONCEPT OF THE NINETIES. YOU'LL BE HAPPIER AND MORE PRODUCTIVE.
2
YOU'RE FIRED, DILBERT.
NO, YOU ARE!
I'LL NEVER WORK HARD AGAIN!
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3

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1 **Boss**: "From now on, all employees are empowered to make their own decisions."
今日 から、全 従業員 に 自分自身で ものごと を 決定する 権限 を 与える ことにした。
Kyō kara, zen- jūgyoin ni jibun jishin de monogoto o kettei suru kengen o ataeru koto ni shita.
today from all employees to by oneself things (obj.) decide power/auth. (obj.) will give decided to

- From now on 「今から／今日から」。ここでは文脈から「今日から」の方が適切。
- all employees are empowered to make... ここでは I will empower all employees to... の意味。Empower は「権限を与える」ことで、to make 以下は empower の補語となっており、どんな権限を与えるかを説明している。
- *jibun* and *jishin* both refer to "oneself"; the combination is literally like "one's own self"—i.e., it emphasizes the focus on oneself. *Jibun jishin de* = "by oneself."
- *jibun jishin de monogoto o kettei suru* is a complete thought/sentence ("decide things by oneself") modifying *kengen* ("power/authority").
- ～ *koto ni shita* is the past form of the expression ～ *koto ni suru*, which follows verbs for the meaning "decide to [do the action]." This pattern is often used when a new policy or other decision is announced.

2 **Boss**: "Empowerment is the concept of the nineties. You'll be happier and more productive."
エンパワーメント こそ、 90年代 の コンセプト だ。
Enpawāmento koso, kyūjū-nendai no konseputo da.
empowerment (emph.) nineties of concept is
諸君 も、これから より 楽しく、生産的に 仕事 が できる だろう
Shokun mo, kore kara yori tanoshiku, seisan-teki ni shigoto ga dekiru darō.
you guys too from now more happily productively job/work (subj.) can do probably

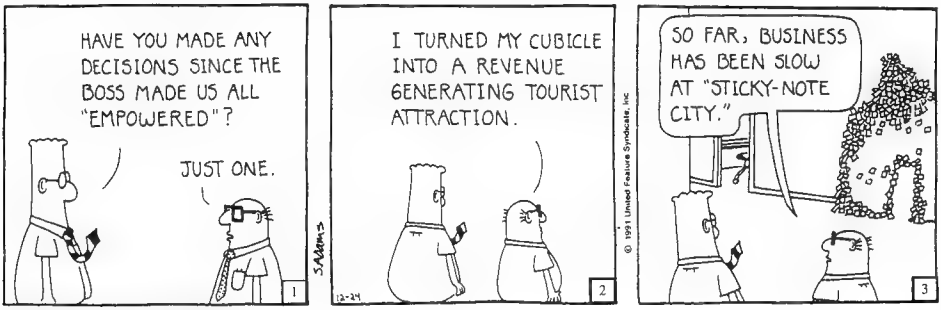
- empowerment は最近、米国の一部で潮流となっている経営概念で、従業員により広範囲な権限や知識、能力を与えて、経営を活性化させようというもの。
- the nineties 「1990 年代」

3 **Wally**: "You're fired, Dilbert."
ディルバート、おまえ は クビだ。
Dirubāto, omae wa kubi da.
(name) you as for are fired

Dilbert: "No, you are!"
おまえ こそ クビだ!
Omae koso kubi da!
you (emph.) are fired

Alice: "I'll never work hard again!"
もう二度と 一生懸命 働かない わ!
Mō nido to isshōkenmei hatarakanai wa!
never again very hard won't work (fem-emph.)

- You're fired = You are fired. 動詞の fire は「解雇する」で、You are fired は「おまえはクビだ」の意味。
- *nido* = "two times/twice" and *nido to* followed by a negative verb literally means "not do the action a second time"; *mō* can be thought of as adding emphasis: "never again."


HAVE YOU MADE ANY DECISIONS SINCE THE BOSS MADE US ALL "EMPOWERED"?
JUST ONE.
1
I TURNED MY CUBICLE INTO A REVENUE GENERATING TOURIST ATTRACTION.
SCOTT ADAMS
12-24
2
SO FAR, BUSINESS HAS BEEN SLOW AT "STICKY-NOTE CITY."
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3

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1 **Dilbert**: "Have you made any decisions since the boss made us all 'empowered'?"
社長 が ボクら 全員 を「エンパワー」して から、何か 決めた かい?
Shachō ga boku-ra zen'in o "enpawā" shite kara, nanka kimeta kai?
president (subj.) us all members (obj.) empower do/did since anything decided (?)

Wally: "Just one."
ひとつ だけ ね。
Hitotsu dake ne.
one only (colloq.)

- Have you made any decisions... ここでは boss に決定権を与えられてから、その権利を行使したかという意味。make decisions は「決定を行う」だが、the boss made us all 'empowered' の make は使役用法で、「われわれ全員を empower した」という意味。
- since「して以来」。
- *boku* is an informal word for "I/me" used by men, and the suffix *-ra* makes it plural, so *boku-ra* is a masculine "we/us."
- *kara* after the *-te* form of a verb implies "after [doing the action]" or "since [doing the action]."
- *kai* is a softer-sounding equivalent of the question particle *ka*.

2 **Wally**: "I turned my cubicle into a revenue-generating tourist attraction."
ぼく の オフィス を、カネ儲け できる ような 観光 名所 に 作り替えた んだ。
Boku no ofisu o, kane moke dekiru yō na kankō meisho ni tsukuritkaeta n da.
I/me 's office (obj.) money-making can do type tourism attraction to changed into (explan.)

- cubicle は大部屋をついたて状の壁で仕切った区画のことで、この絵のようについたての高さが高いものもあるが、立つと外から区画の中が覗き込めるような仕切り壁の低い cubicle もある。米国の会社のオフィスでよく見られ、各従業員に一つの cubicle を与えるケースが多い
- turn ... into ～「...を～に変える／改造する／作り替える」。
- revenue-generating tourist attraction = tourist attraction that would generate revenue.

3 **Wally**: "So far, business has been slow at 'Sticky-Note City.'"
今のところ、「ベタベタ メモ・シティ」の 景気 は あんまり 良くない けど ね。
Ima n tokoro, "Beta-beta Memo Shitii" no keiki wa anmari yokunai kedo ne.
right now sticky memo city 's bus. conditions as for not much not good though (colloq.)

- So far「これまでのところ／今のところ」。
- business has been slow「商売が不振だ／（商売の）景気が悪い」。
- *ima n tokoro* is a contraction of *ima no tokoro*, a colloquial expression meaning "for now/for the time being/so far."
- *anmari* is a colloquial *amari*, which before a negative means "not very"; *yokunai* is the negative form of *ii/yoi* ("good/fine/okay"), so *anmari yokunai* = "is not very good" → "[business] is slow."

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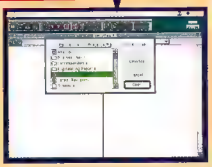

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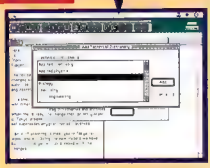

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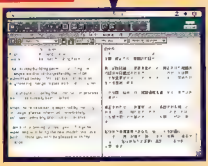

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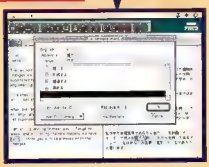

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Running a city is no funny business

At left, Yokoyama Knock (in blue) appearing on a Kansai TV show before the election; at right, beleaguered Tokyo Governor Aoshima Yukio.

Rebellious voters in Tokyo and Osaka—Japan's two biggest cities—elected former comedians to be their governors. How are they doing a year after the election?

by Mark Schilling

What does it take to get elected to high political office in Japan? The traditional steppingstones—birth into a politically prominent family, graduation from an elite university, service in a powerful bureaucracy—still work well for many, but as the careers of Tokyo Governor Aoshima Yukio and Osaka Governor Yokoyama Knock illustrate, voters are increasingly seeking out politicians who do not fit the usual profile.

Both Aoshima and Yokoyama were show-business celebrities and served many years in the House of Councillors—the upper of Japan's two houses of Parliament—before deciding to stand for their respective governorships. But despite their similarities, including running on reform platforms (and reneging on large parts of those platforms after taking office) they have also displayed instructive differences in their approach to politics.

Born into a family that ran a catering business in Nihonbashi—the heart of Tokyo's Edo-era downtown, or *shitamachi*—Aoshima is a fourth-generation Tokyoite who has lived all his life in the capital city. After graduating from Waseda, a prestigious private university, Aoshima became a TV comedy writer, directed a movie, and wrote "*Sūdara Bushi*," a novelty number that roughly translates as "Hang-Loose Melody" and became a hit in 1961. Later in the decade Aoshima rocketed to fame as the cross-dressing star of the "*Ijiwaru Bāchan*" ("Naughty Granny") comedy show.

In 1968 Aoshima retired from show business and ran successfully for the House of Councillors as a candidate of the Niin Club, a small reform party. Though he may have been a funny guy on the tube, in the Upper House Aoshima built a reputation for staunch personal integrity. During his 24 years as a parliamentarian, he kept his electioneering to a bare minimum: no lavish fund-raising parties, no fleets of campaign cars, and no under-the-table favors for wealthy contributors. In 1992 he even went on a widely publicized hunger strike to protest illegal political donations accepted by Kanemaru Shin, a Liberal Democratic Party king-maker.

When Aoshima ran for the Tokyo governorship in the spring of 1995, he held true to his anti-campaign-spending principles, doing very little active politicking. But despite the strenuous efforts of the other candidates, including a former bureaucrat backed by all the non-communist parties, Aoshima won in a landslide. All he needed was his name, his reputation, and his promise to make major changes in the way the city was run. His biggest campaign pledge was to cancel the World City Expo, a project left over from the bubble-economy years that Aoshima insisted the city could no longer afford.

Like Aoshima, Yokoyama Knock is a true native son of his region—in his case, the Kansai, which includes Kobe, Osaka, and Kyoto. Born Yamada Isamu in Kobe, he was nurtured in the Osaka tradition of *manzai* comedy. In the late '50s he won popularity playing the dimwit, or *boke*, in a *manzai* trio. Using the stage name Yokoyama Knock (his two partners were called Hook and Punch), he became known nationwide for his bald pate, beetling eyebrows, and big toothy grin. (He is also loved by editorial cartoonists, who find him the easiest of politicians to caricature.)

But after winning election to the House of Councillors in 1968—the same year as Aoshima—Yokoyama faded into the legislative woodwork, seldom making his views known. He did, however, create a stir shortly after his election by calling Prime Minister Satō Eisaku "Ei-chan" in a parliamentary session, which would be somewhat like a backbencher addressing Prime Minister John Major as "Johnny me lad." Though remaining unaffiliated throughout his years in the Upper House,

• renege = 約束に背く *yakusoku ni somuku* / (ここでは) 公約に違反する *(koko de wa) kōyaku ni ihan suru* • on the tube = テレビで *terebi de* • staunch = 堅実な *kenjitsu na* • fade into the woodwork = 木目の背景に消え入る (存在が目立たなくなることの比喩的表現) *mokko no haikei ni kie-iru (sonzai ga medatanaku naru koto no hiyu-teki hyogen)*

Yokoyama did receive support for 10 years from the Social Democrat Party—a minor party that was later absorbed into the largest current opposition group, the Shinshintō.

When he decided to run for the Osaka governorship, Yokoyama remained unaffiliated. Arrayed against him were two candidates, one of whom was backed by a five-party coalition of the prefectural assembly and the Japan Trade Union Confederation. Rather than rely on his name to carry him through like his Tokyo colleague did, Yokoyama mounted a vigorous, if unorthodox, campaign, pedaling about Osaka on a bicycle and going into public baths to get up close and personal with his constituents. He later claimed that he had spent ¥5 million on his campaign—far more than Aoshima, but far less than his formidable, coalition-backed opponent—all of which had come from personal and corporate donations.

In his speeches on the hustings, Yokoyama criticized outgoing governor Nakagawa Kazuo, who had been charged in the media with taking illegal campaign contributions. He also called for more government assistance for the weaker members of society and said that, if elected, he would not appropriate prefectural money to add new runways to the Kansai International Airport. Despite concerns voiced by many that he was a lightweight not up for the job, Yokoyama won a landslide victory, garnering nearly half the votes cast.

It would be nice to report that both Aoshima and Yokoyama are still drawing high ratings from the voters more than a year after the election. Not so, unfortunately. Though Aoshima canceled the Expo as promised, he has been heavily criticized for using public funds to bail out failed credit banks, ejecting homeless people from an underground walkway in Shinjuku Station, closing popular weekend "pedestrian heavens," or *hokōsha tengoku*, in the Ginza and Harajuku, and approving a ¥2.49 trillion development plan for the Tokyo waterfront that opponents denounced as a bubble-era boondoggle. A year after his election, his approval rating was a low 42 percent.

Yokoyama has also had his share of knocks, so to speak. After prolonged public waffling on the airport issue, he finally decided to use prefectural funds for the additional runways. He also had to eat his promise to make a woman his vice-governor when the assembly refused to approve his choice. But the brutal bashings he has received in assembly sessions—legislators were particularly infuriated by his decision to use his stage name in his official capacity—have won him the sympathy of the public. Also, his easygoing personality and stubborn dedication to his job have gained him admirers. After a year in office, his job-approval rating stood at 60 percent. It still remains to be seen, however, whether the two former funnymen can convince most of their (often former) supporters that voting for them was a good idea—not a bad joke.

Mark Schilling *writes about Japanese movies, TV, and popular culture. He is currently writing an encyclopedia of Japanese pop culture to be published early next year by Weatherhill.*

• pedal about = 自転車をこぎ回る *jitensha o kogi-mawaru* • hustings = 選挙運動 *senkyo undō* • boondoggle = 無駄な事業 *muda na jigyō* / 税金を浪費する事業 *zeikin o rōhi suru jigyō* • waffling = 言葉を濁した発言 *kotoba o nigoshita hatsugen*

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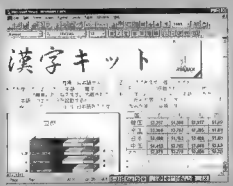

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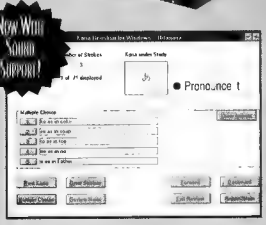
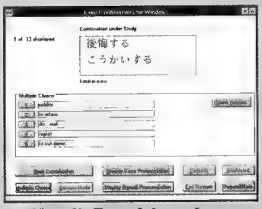
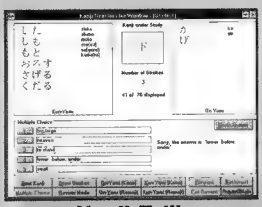


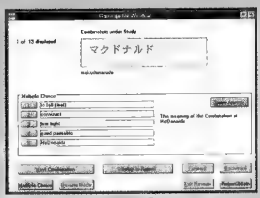
Kana Drills



Kanji Combinations



Kanji Drills



Gairaigo

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Legends of the Samurai

reviewed by John K. Urda

Musashi's Tameie from the book

LEGENDS OF THE SAMURAI, by Hiroaki Sato. The Overlook Press, 1995 391 pages, $29.95 (hardcover)

From the late 1800s, when Japan began to aggressively imitate Western-style colonialism, through Pearl Harbor and the ferocious fighting in the Pacific, a perception developed in the West of the Japanese as a dangerously disciplined, inherently militant people. This image gained credence in the postwar years with the help of academics like Ruth Benedict and Edwin Reischauer, who sought to explain Japan's wartime behavior in part by looking to its past, especially its samurai tradition. Indeed, many American views of Japan—be they visions of an unstoppable economic power or fears of a potentially re-militarized adversary—still rest upon this notion of the Japanese as an essentially martial "samurai nation."

A closer look, however, reveals that while samurai tradition may indeed still hold an important place in Japanese culture, it goes far beyond the clichéd movie images of swashbuckling, cold-blooded killing machines. Hiroaki Sato's *Legends of the Samurai* presents, through a judicious selection of ancient myths, medieval tales, and contemporary accounts, a welcome antidote to the one-dimensional image of the samurai. Sato, a prolific and accomplished translator, has rendered this collection—spanning from the *Kojiki* (Japan's oldest chronicle) to a Mori Ōgai short story—into fluid English to produce a revealing, entertaining, and often surprising portrait of pre-modern Japan's heroic warrior elite.

The first of the anthology's four parts is devoted to early legends featuring the emergence of the samurai's defining traits, such as an almost superhuman combination of martial skill and mental acuity. More than just a loyal fighter, the samurai here is revealed to be a savvy thinker, whose true test is mastering his own weaknesses and besting his adversaries by sheer force of mind. In one passage from the 12th-century *Konjaku Monogatari*, a collection of traditional tales, a famous bandit confronts the flute-playing Yasumasa, a nobleman skilled in the martial arts, only to be subdued without a fight. Yasumasa's utterly unfazed presence of mind in the face of sure death was enough to rattle the bandit. As the story goes, the bandit "couldn't have been struck with greater fear even if a demon or a god had run up to attack him when he was walking alone." As a result of Yasumasa's strong but subtle approach, "the whole world greatly feared him and felt intimidated by him."

The second and longest part, "Battles Joined," is largely a collection of battlefield lore: the complex and canny maneuvers, epic rivalries, and personal triumphs and defeats of some of the greatest heroes in Japanese history, including Minamoto no Yoritsune, Kusunoki Masashige, Takeda Shingen, and Oda Nobunaga. Battle after battle make this section both action-laden and a bit tiresome, but it chronicles an important age, from the 11th to the 16th century, which saw the rise of the samurai class to political power. The concluding selections surprisingly reveal the ruthless warlord Oda Nobunaga, the first great unifier of Japan, to have had a taste for verse, and to have enjoyed performing a traditional song and dance for his men before leading them into battle.

Though the sword and the bow were the samurai's most celebrated weapons, as the Confucian scholar Nakae Tojū wrote in the early 1600s, "By nature, literary and martial skills are a single virtue." This inextricable bond of *bun* and *bu* is the theme of part three, "The Way of the Warrior." Here, the writings of samurai themselves give perspective on the proper modes of behavior and thought, in both combat and daily life, that defined their class. The 21 Articles of the warlord Hōjō Sōun, for instance, an early example of the "house rules" that governed samurai conduct within the clans, call for a Spartan existence, right down to helpful hints on saving the water used for gargling and tips on remembering the kanji ("always carry something with characters written on it with you, and look at it when no one is looking").

• clichéd = 常套の *jōtō no* / 紋切り型の *monkirigata no* • swashbuckling = 空威張りの *kara-ibari no*/ 向こう見ずの *mukomizu no* • acuity = 鋭さ *surudosa* • savvy = 油断のない *yudan no nai* / 精通した *seitsū shita* • inextricable = 不可分の *fukabun no* / ほどけない *hodokenai*

ON THE BOOKSHELF

Yakuza Diary: Doing Time in the Japanese Underworld, *by Christopher Seymour. New York: The Atlantic Monthly Press, 1996. 212 pages, $22 (hardcover)*
The author spent four months hanging out with various *yakuza* gangsters, joining them as they dealt drugs, practiced shooting, played golf, beat up debtors, paid homage to their bosses, and had gunfights with rival gangs. Seymour notes the *yakuza*'s role in absorbing society's outcasts, and its ever-expanding influence in the Japanese business and political worlds.

A Healing Family, *by Kenzaburō Ōe. Tokyo: Kodansha International, 1996. 160 pages, $17 (hardcover)*
A collection of essays by the author (the 1994 Nobel prize winner for literature) about his relationship over the past 23 years with his autistic son. After a period of rejection, Ōe slowly learned to accept his son's condition, and he writes with pride about Hikari's achievements, including the publication of his piano compositions. With eight pages of watercolors by Ōe's wife, Yukari.

Tokugawa Village Practice: Class, Status, Power, Law, *by Herman Ooms. Berkeley: University of California Press, 1996. 425 pages, $45 (hardcover)*
Unlike today, Japan of the 1600s was a place where people often resorted to lawsuits to settle conflict. Historian Ooms sifts through the records left from these conflicts, as well as records from criminal trials, to present a picture of village life—and strife—during the Tokugawa period. Also addressed are the origins and cultivation of discrimination against the *burakumin.*

Supernatural and Mysterious Japan: Spirits, Hauntings, and Paranormal Phenomena, *by Catrien Ross. Tokyo: Yenbooks, 1996. 160 pages, $8.95 (paperback)*
It would be interesting to plan a trip to Japan based on this collection of odd happenings there. The trip could include a visit to the persimmon tree in Gifu Prefecture that grows human hair (don't touch—it's deadly), the mysterious carvings in Hokkaido's Temiya Cave, the hillside in Aomori where Jesus Christ is said to have been buried (having secretly escaped crucifixion), and a host of haunted temples and buildings in the Tokyo area.

Where the Body Meets Memory: An Odyssey of Race, Sexuality & Identity, *by David Mura. New York: Anchorbooks, 1996. 270 pages, $22.95*
A third-generation Japanese-American deals with the difficulties of being a member of a "model minority," his interracial marriage, and an obsession with pornography.

Sato also includes numerous excerpts from the classic *Book of Five Elements* by master swordsman and artist Miyamoto Musashi, as well as a portion of *Breaking and Burning Firewood*, the autobiography of Arai Hakuseki (the neo-Confucian scholar and influential advisor to the shoguns in the early 1700s), where Arai calls up memories and anecdotes to sketch an affecting portrait of his samurai father.

The most interesting section of *Legends of the Samurai*, however, is devoted to the story of perhaps Japan's greatest tragic heroes, the 47 samurai. On a winter night in 1703, these loyal retainers of Lord Asano Naganori stole into the heavily-guarded Edo residence of Kira Yoshinaka, a shogunal retainer, and assassinated him, avenging their lord's death two years earlier. Through this bold act of vengeance, the samurai presented the authorities with a classic dilemma: they had fulfilled their code of loyalty to Lord Asano, but at the same time violated their shogun's express command.

The underlying act which prompted the vendetta is described by an eyewitness, a shogunal official named Okada Denpachirō, who happened to be on duty at the time. Kira and Asano met at the shogun's castle in Edo, where Kira was the protocol instructor for the guests at the annual new-year reception. It seems that Kira took a pompous tone toward Asano, who gradually became angry and, on the third day of the reception, drew his sword and injured Kira. The act of drawing a sword in Edo Castle was illegal, and Asano was sentenced to commit suicide by disembowelment. Okada's account of the attack and its aftermath—from Asano's arrest and interrogation to his actual suicide—reveals the importance for all concerned of finding and following the proper procedure in dealing with this extraordinary situation.

Asano's loyal retainers were also faced with a procedural quandary. They spent the months following their lord's suicide deciding what course of action they should follow, and settled on their famous act of revenge. After completing their mission by presenting Kira's head at their lord's gravesite, the samurai awaited the shogunate's decision. Their plight immediately won them a large measure of popular sympathy. For the shogunate, however, the matter was easily resolved: the samurai ideal of absolute loyalty was in this case an intolerable violation of the law, and the 47 were ordered to commit suicide.

Though over the years this story has inspired a stream of plays, legends, poems, and films, at the time of the shogunate's decision it was the center of feverish public debate. Not everyone thought that the 47 were heroes, or even good samurai, and Sato has included several opinions in a section that reads like the *New York Times* op-ed page. An anonymous samurai sides with the group, but scoffs at the sudden acclaim they had received: "For a samurai to avenge his lord is quite

(continued on page 71)

• gargling = うがい *ugai* • vendetta = 敵討ち *kataki-uchi* • disembowelment = 切腹 *seppuku* • quandary = ジレンマ *jirenma* / 板ばさみの苦境 *itabasami no kukyō* • scoff = 嘲笑する *chōshō suru* / あざける *azakeru* • avenge = 仇を討つ *ada o utsu*

COMPUTER CORNER

Kanji Conversion Bloopers

Japanese computers can get confused when there are several kanji that have the same reading, sometimes with hilarious results.

Way back in the early '80s, a group of scholars and other smart people invented a way to type Japanese using a regular computer keyboard. The kana/rōmaji-to-kanji processors born out of their efforts enabled computers and word processors to supply the proper kanji and kana for any phonetic Japanese entered on a keyboard—another minor miracle of the computing age, especially considering that previously small printing-press-like devices were needed to produce typewritten Japanese.

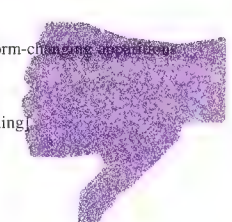
For those of you who have never used a Japanese word processor, here's how it works. The Japanese text is input phonetically using either Romanized spelling or kana, depending on the keyboard. Japanese input software (commonly know as an FEP, or front-end processor) intercepts the signals sent by the keyboard to the computer and converts them into a mixture of kana and kanji (i.e., proper written Japanese). A floating display window showing the conversion process appears on the screen. Through this interactive display window, the user is often required to help the FEP select the proper kanji and kana for each word. Once the desired result has been achieved, a keyboard command sends the converted text from the FEP into the target document. (Some newer FEPs actually show the conversion process not through a window, but in the document itself—as far as the computer is concerned, the process is still the same.)

FEPs have gotten pretty sophisticated; that is, they've become reasonably good at selecting the appropriate kanji and kana and can usually be set to convert and insert automatically without much user participation. For those of us who aren't products of the Ministry of Education's great machine, the question arises: Why should we spend so much time memorizing stroke order for thousands of kanji when computers can do the dirty work for us?

But don't put that kanji drill book away yet! The tremendous number of kanji homonyms, as well as the possibilities for misgrouping of syllables, makes it possible for the demon inside all FEPs to insert inane, and often embarrassing, kanji into precious documents. It happens more often than you might think.

The process of converting from phonetic English spelling to Japanese kanji and kana, or from kana to kanji, is called *henkan* (変換, "conversion"). For incorrect or mistaken conversion, the prefix *go-* (誤, "mistaken~") is added to create the word *gohenkan* (誤変換). Web pages for *gohenkan* like the *Gohenkan no Utage* (Conversion Blooper Banquet—http://www.stat.t.u-tokyo.ac.jp/~mitsuya/gohenkan.html) are popping up on the Internet in Japan. We thought we'd share some of their word-processing bloopers to make you think twice about trusting a computer to do your grunt work.

What I meant to write was . . .	But what the FEP spit out was . . .
マルクス的なイメージ *Marukusu-teki na imēji* A Marxist image	丸く素敵なイメージ *Maruku suteki na imēji* A round and lovely image
返信用解答用紙 *Henshin-yo kaitō yōshi* An answer reply form	変身妖怪東洋史 *Henshin yōkai tōyoshi* An Eastern history of form-changing apparitions
生死を賭ける *Seishi o kakeru* Stake your life [on something]	精子をかける *Seishi o kakeru* Spray sperm [on something]
ゆで卵 *Yude tamago* Boiled eggs	茹でた孫 *Yudeta mago* Boiled grandchild



ほっけ定食
Hokke teishoku
Hokke fish set meal (*Hokke* = *a fish caught in winter near Tōhoku and Hokkaidō*)

法華停職
Hokke teishoku
Hokke [sect], suspended from duty (*Hokke* is often used as another name for the *Nichiren* sect of Buddhism)

総排気量
Sō-haikiryō
Total/aggregate engine displacement

僧は生き霊
Sō wa iki-ryō
The priest is a living ghost

橋渡し的存在
Hashi-watashiteki sonzai
A mediative force/entity

箸渡して毀損罪
Hashi watashite kisonzai
[Someone] passed the chopsticks [and was charged with] an injurious crime

豊島園
Toshima-en
(Name of an amusement park in Tokyo)

年増炎
Toshima-en
(Woman past her prime + inflammation) = "old-maiditis" or "beseiged by an old maid"

引火温度
Inka ondo
Ignition (combustion) temperature

インカ音頭
Inka ondo
Inca chorus dance

ゲレンデがとけるほど恋したい。
Gerende ga tokeru hodo koi shitai.
I want to [experience a] love hot enough to melt a ski slope.

ゲレンデがとけるほど濃い死体。
Gerende ga tokeru hodo koi shitai.
A corpse so thick [with death] the slopes melt

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COOKING CORNER

Harvesting the Forests

Autumn is the best time to cook with mushrooms.

From The Essentials of Japanese Cooking, Shufunotomo

From left to right: shiitake, shimeji, and enoki

Autumn arrives early in the mountains of central Japan, bringing with it crisp, star-filled nights and mellow days of hazy, golden sunshine. The rice crop is in; the rice paddies are straggly with dry stubble. The smell of wood smoke lingers in the air, and in the villages the last leaves have fallen from the persimmon trees, revealing their spherical red fruit hanging like abandoned Christmas decorations.

In the uplands there has never been enough arable land to make a living solely from agriculture. The local people have always had to supplement their diet and their income with whatever they could glean from the surrounding woods and streams: the mountains are their larder. Today, as they have for centuries, they still venture up into the dense forests to hunt for fowl and wild boar, in spring to search out ferns and medicinal herbs, and in autumn to harvest the many varieties of fungi.

If they are lucky, they may happen across the ultimate prize: *matsutake* (松茸), the undisputed king of the woods, which only grow under groves of undisturbed red pines—and then only if the weather conditions are right. Like truffles or caviar, they are a delicacy of the highest order and command prices commensurate with their superstar culinary status. The finest specimens can set diners back upward of $250 apiece at the most exclusive restaurants, and even the imports (from Canada, China, or Korea) are considered a special treat. In part these inflated prices reflect their rarity value: no one has yet developed a method of commercial cultivation, so all stocks have to be collected from the wild, and only during a limited season.

But those who forage in the mountains rarely think of the resale value. As often as not, they will cook all they can find on the spot, over small outdoor barbecues. Matsutake lose their freshness rapidly, and so need to be eaten as soon as possible after they are picked. Only the lightest of cooking is required: sliced in half lengthways and lightly grilled, or immersed in simple clear-broth soups, they release their superlative fragrance, a subtle, earthy-nutty aroma redolent of the wild. This is the taste of autumn and, for those lucky enough to dine on matsutake at their peak, no other food comes close to capturing the ineffable flavor of Japan's most beautiful and bountiful season.

The forests provide numerous varieties of wild *kinoko* (きのこ, "fungi"), most inedible, even poisonous, but others important (and delicious) components of the traditional diet: *shimeji* (しめじ), with their chunky stems and gray caps; *enokidake* (榎茸), instantly recognizable from their white fairy stems; the delicate fronds of *maitake* (まいたけ); and orange, button-sized *nameko* (なめこ). But the best known and loved of all the Japanese kinoko are without doubt *shiitake* (椎茸), the dark-brown workhorse mushroom of the Japanese kitchen—used in almost every style of cooking from *tenpura* to *nabe* stew pots, and recently in many Western-style dishes, too.

Nosing out matsutake in the wild may be a matter of luck, but you can find shiitake growing on almost any hillside in Japan. Peer into the woods and you will see neatly arranged stacks of logs stretching up the slopes in orderly rows. The wood (usually from a species of evergreen oak known as the *shii* hence the mushroom's name) has been precisely cut, aged, and then impregnated with spores which, twice a year, in spring and fall, bring forth their crop.

The top grade of shiitake are those on which the thick, brown caps are still curled under at the edges. Known as *donko* (どんこ), they have traditionally been prized not only for their taste but also their reputed healthful properties. Modern research validates the folk beliefs: the spores—still intact and present in donko shiitake—are now known to have many beneficial effects on the body, strengthening the immune system and even possibly preventing cancer.

The best ways to cook freshly gathered mushrooms are always the simplest: grilled over charcoal, or gently simmered in a light vegetable broth that will not overwhelm the subtle aroma. But shiitake are also very versatile and can complement almost any other ingredient. Their rich flavor and meaty texture have long been valued in the Buddhist vegetarian cuisine known as *shojin ryōri* (精進料理). Strict Buddhist beliefs prohibit even the use of fish, so dried shiitake are also essential for preparing the *dashi* soup stocks used as a base for so many other dishes.

The following recipe has been adapted from a dish served at the Sankō-in Zen temple in Tokyo, where the nuns follow a dietary regimen that is strictly vegetarian but never fails to reflect the flavor of the seasons.

Robbie Swinnerton *is the food editor of* Tokyo Journal.

Eggplant & Autumn Mushrooms

(Nasu to Aki Kinoko no Takimono)

茄子と秋きのこの炊き物

Ingredients (serves 4 as a side dish)

3 Japanese eggplants, each about 10 cm (4") long
115g (4 oz.) *shimeji* mushrooms, cleaned, with stem base removed and individual mushroom caps separated
115g (4 oz.) *shiitake* mushrooms, with stems cut off and caps cut into ½ cm (⅛") slices
60g (2 oz.) *enoki* mushrooms, with spongy stem base removed and individual stems separated
1 Tbsp. light sesame (or other vegetable) oil
3 Tbsp. *sake* (rice wine)
3 tsp. *shōyu* (soy sauce)
pinch salt

Preparation

1. Peel the eggplants, cut into quarters, then cut into ½ cm (⅛") thick slices lengthwise.
2. Wash *shimeji* to remove any residual dirt, remove thick stem base, and separate individual mushroom caps. Cut stems off *shiitake* and slice caps into ½ cm (⅛") slices. Remove spongy stem base from *enoki* and separate the fine stems.
3. Place eggplant and mushrooms in a medium-sized saucepan, and slowly drizzle all the other ingredients evenly over them.
4. Cover pan and bring to a boil over medium-high heat. Reduce heat to medium, stir well to mix the ingredients, cover the pot, and simmer for 3 minutes. Take care not to overcook.
5. Serve hot in individual bowls as an accompaniment to *sake*, or as a side dish with rice and seasonal fish.

Notes: If small Japanese eggplants are unavailable, you can substitute an equivalent weight—about 225g (8 oz.)—of Western eggplant. You can also use Western mushrooms in this recipe if you cannot find the Japanese varieties; just cut into slices about the same size as the eggplant slices.

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Humorous Haiku

SENRYU 川柳

Poems submitted by our readers
Illustrations by Anthony Owsley

つりあがる
Tsuriagaru
目をつりさげる
me o tsurisageru
漫画人
Mangajin

Cultural bias—
prescription for correction:
Mangajin

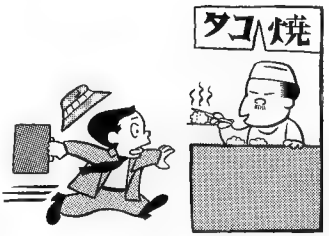
by 水鏡 / 酔狂 (*Mizu Kagami* or *Suikyo*, "water mirror" / *Suikyo*, "drunken madness"), Tokyo

- *tsuriagaru* means "be pulled/drawn up," and *tsuriagaru me* (lit., "eyes that draw/slant up") implies having or tending toward a slanted viewpoint or a bias. *Tsuriagatta me no hito* ("person with slanted eyes") describes a person who is biased.
- *sageru* means "take/put down" or "lower," so *tsurisageru* here counters the action of *tsuriagaru*—i.e., it means "pull down/straighten out." It implies correcting a biased view, which in turn suggests an easing of tension and a new state of enjoyment.
- more literally the Japanese says, "Slanted eyes are pulled down [by a smile]: *Mangajin*."

- *shutchō* = business trip.
- *ofu* is from the English "off" and refers to time off from work.
- *tomokaku* ("at any rate/anyhow") here implies it's the first or primary thing he does/wants to do, although the poet is visiting the large, glitzy city of Osaka, all he wants is cheap and pedestrian *takoyaki* ("grilled octopus cakes").
- *takoyaki* are balls of dough-covered octopus cooked on a special grill with rounded indentations, usually served at small outdoor stands.
- the suffix *-ya* designates a shop, eatery, or small business

大阪出張
Ōsaka shutchō
オフはともかく
ofu wa tomokaku
タコ焼屋
takoyaki-ya

Business in Osaka—
after work, a beeline to
the takoyaki stand.



by 羽下正一 (Hashita Masakazu), Ichinomiya, Aichi

墓参り
Haka-mairi
せずに旅した
sezu ni tabi shita
盆休み
Bon-yasumi

Family gravesite
was not my destination—
this Bon vacation

by 尾張名古屋 (Owari Nagoya), Aichi

- *haka-mairi* (lit., "grave/tomb visit") refers to visiting the graves of ancestors, a central part of Obon rites.
- *sezu ni = shinaide* ("without doing").
- *tabi shita* combines *tabi*, the noun for "traveling," with *shita*, the past form of *suru* ("do"); *tabi (o) suru* makes the verb "to travel."
- *Bon*, *Obon*, or *Urabon* is the Buddhist "All Souls' Days" observed each year in late summer. It is a heavy travel time as families gather for the festivities much as Americans do during Thanksgiving. However, the poet here confesses that he traveled about during the Bon vacation without paying his respects to his ancestors.

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1 **Sign**: モデル ハウス
Moderu hausu
model house
Model Home

2 **Father**: モデル ハウス だ って。
Moderu hausu da tte.
model house is (quote)
"It says it's a model home." (PL2)

- *da tte* indicates he's quoting the sign.
- *mite* is the *-te* form of *miru* ("see/look at"), and *mimashō* is the volitional ("let's/I shall") form of the same verb. *Miru* after the *-te* form of a verb (including itself) implies "try [doing the action]" or "do [the action] and see."

Mother: 見てみましょう よ。
Mite mimashō yo.
let's try looking (emph.)
"Let's take a look." (PL2)

3 **Father**: おお!
Ō!
(exclam.)
"Wow!" (PL2)

4 **Son**: すごい!
Sugoi!
amazing/incredible
"Incredible!" (PL2)

5 **Father**: 見ろ よ、この ベッドルーム!
Miro yo, kono beddorūmu!
look (emph.) this bedroom
"Look at this bedroom!" (PL2)

- *miro* is the abrupt command form of *miru* ("see/look at"). The syntax is inverted; normal order would be *kono beddorūmu o miro yo.*
- *suteki* is a highly versatile word for expressing enthusiastic approval/admiration, used especially by women: "wonderful/charming/darling/beautiful."

Mother: 素敵!
Suteki!
wonderful/lovely
"It's beautiful!" (PL2)

6 **Father**: やっぱ いい よ な、 一戸建て。
Yappa ii yo na, ikko-date.
after all is good/fine (emph.) (colloq.) single-family house
"After all, it is the best—a single-family home."
"In the end, you just can't beat having a house of your own." (PL2)

- *yappa* is a shortened and more informal version of *yappari*, the colloquial equivalent of *yahari* ("after all/in the end/when all is said and done").
- 戸, read *-ko* or *-kko* depending on the number, is a counter suffix for houses/families; *ikko-date* = "single-family house." The syntax is inverted; normal order would be *Yappa(ri) ikko-date (wa) ii yo na.*
- *sumitai* is the "want to" form of *sumu* ("live/reside").

Son: ボク も 住みたい、 住みたい。
Boku mo sumitai, sumitai.
I also want to live/reside want to live/reside
"I, also, want to live in one; want to live in one."
"I want to live in a house, too. In a house!" (PL2)

7 **Agent**: 土地 は どちら に お持ちです か? 頭金 は いかほど ご用意で?
Tochi wa dochira ni o-mochi desu ka? Atamakin wa ikahodo go-yōi de?
land/lot as for where at (hon.)-own (?) down payment as for how much (hon.)-have prepared
"Where is your lot located? How much money will you be able to put down?" (PL4)

Brochure: 三友 住宅
San'yū Jūtaku
(co. name) house
San'yū Housing

- *tochi* means "land" in the sense of real estate to farm/build on/develop → "lot."
- *dochira* is literally "which direction/side?" but this is often a polite way of asking "where/what location?"
- *o-mochi da/desu* is a PL4 honorific equivalent of *motte iru* ("have/own").
- *ikahodo* is a more formal equivalent of *ikura* or *dono kurai* ("[about] how much").
- *go-yōi de* is a shortened form of the very polite *go-yōi de irasshaimasu ka*, which is equivalent to *yōi shite iru ka* ("have you prepared?").

8 **Father**: あ。
A.
(interj.)
"Oh."

9 **Senryū**: 金 が ない モデル ハウス で 思い出し (中流 家族)
Kane ga nai moderu hausu de omoidashi (Chūryū Kazoku)
money (subj.) not have model home at remember middle class family
We have no money /we suddenly remember / at the model home (Middle-class Family)

- *omoidashi* is the stem form of *omoidasu* ("remember"). Using the stem gives the poem an open-ended quality, leaving the reader to ponder over just how the family might be feeling.

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Title: 花の　係長
Hana no　Kakari-chō
flowery/glorious sub-section chief
The Glorious Kakari-chō

- *hana no* (lit., "flowered/flowery/flowering") is used to mean "the beautiful/glorious ～."
- *kakari* is typically a subdivision of *ka* ("section") in Japanese corporate structure, and *-cho* is a suffix meaning "head/chief/leader," so *kakari-chō* = "sub-section chief."

1 **Boss**: 君、　今夜　お得意さま　を　接待する　んだ。　同席したまえ。
Kimi, kon'ya　o-tokui-sama　o　settai suru　n da.　Dōseki shitamae.
you　tonight (hon.)-client-(hon.)(obj.)　will entertain (explan.)　attend with me-(command)
"Say, I'm entertaining some clients tonight. I want you to go along." (PL2)

Kakari-chō: ハッ。で、　どちら　で?
Ha!　De,　dochira　de?
yes　and so　which direction/where　at
"Yes sir. So, at what place [will we be entertaining]?"
"Yes sir. And where will we be going?" (PL2)

- *kimi* is an informal word for "you" generally used only by males when addressing equals or subordinates/juniors.
- *tokui* refers to a person's "forte/special skill(s)," but *o-tokui-sama* is a word for "steady/favored customer."
- *settai* is a noun referring to the entertainment of business clients, and *settai suru* is its verb form.
- he uses the explanatory *n da* because he's in effect explaining why he has come to talk to Kakari-chō.
- *dōseki*, written with kanji meaning "same seat," refers to two or more people taking seats at the same meeting; adding *suru* makes it a verb, "attend/be with [someone at a meeting]." *Dōseki shi-* is the stem form of *dōseki suru*, and the suffix *-tamae* attaches to the stem form of a verb to make a strong, authoritarian command.
- *ha!* is a crisp, obedient *hai* ("yes"), expressing assent to/compliance with a request or command.
- *de* at the beginning of a sentence is short for the conjunctive phrase *sore de* ("as a result of that/that being the case/since it is so" → "so/and so").
- *dochira* is literally "which direction/side?" but this is often a polite way of asking "where/what location?"
- the final *de* marks *dochira* as the place where an action occurs/will occur. The implied verb is *settai suru* ("entertain"): *dochira de settai suru no desu ka* ("where is it that we will entertain?").

2 **Boss**: フグ。
Fugu.
"Blowfish." (PL2)

Kakari-chō: フグ?!
Fugu?!
"Blowfish?!" (PL2)

- *fugu*, variously called "puffer/globefish/swellfish/blowfish" because they blow themselves up into a globular shape when disturbed, are famous as an expensive and potentially deadly delicacy. Because the fish's internal organs contain a highly toxic poison, to ensure diners' safety only specially trained and licensed chefs are permitted to serve *fugu*.

3 **Sound FX**: ハラ　ハラ　ハラ
Hara　hara　hara
(effect of tears falling)

4 **Boss**: おい、君、　ど、　どうか　した　のか?
Oi,　kimi,　do-　dōka　shita　no ka?
(interj.)　you　(stammer) something or other　did (explan.-?)
"Hey, is something the matter?" (PL2)

Kakari-chō: ウッウッウッ
U!　u!　u!
(sobbing with joy)

- *oi* is an abrupt "hey" or "yo!"
- *dōka shita* is the past form of *dōka suru*, an expression for "do something or other." In a question, the past form means "has something or other happened?" in the sense of "is something wrong?"

5 **Kakari-chō**: いや、　私　も　会社　の　交際費　で　フグ屋　へいける　ほど
Iya,　watashi　mo　kaisha　no　kōsaihi　de　fugu-ya　e　ikeru　hodo
(interj.)　I　also　company　's expense account　on　blowfish restaurant　to　can go　extent
出世した　のか　と　思うと、　つい...
shusse shita　no ka　to　omou to,　tsui...
have advanced (explan.-?)　(quote)　when think　inadvertently
"No, it's just that when I realize that I've advanced to a level where I can go to a blowfish restaurant on company expense, I just can't help myself..." (PL2)

- *kōsaihi* is literally "social expenses"; in the corporate context, it refers to an "expense account" for entertaining.
- the suffix *-ya* designates a wide variety of shops, eateries, and small businesses and the people who run them. *Fugu-ya* = "blowfish restaurant."
- *ikeru* is the potential ("can/be able to") form of *iku* ("go").
- *hodo* means "extent," and what precedes it, whether an individual adjective/verb or a complete sentence, is a description of the extent; following the complete thought/sentence *kaisha no kōsaihi de fugu-ya e ikeru*, it has the meaning: "to the extent that [I] can go to a blowfish restaurant on a company expense account."
- *shusse* refers to "success/advancement [in life/career]"; *shusse shita* is the past form of the verb *shusse suru*. ～ *hodo shusse shita* = "have advanced to the extent that ～."
- *no ka* completes an embedded question ("Is it that [I have] advanced . . . ?"), and *to* marks that question as the specific content of what he is thinking (*omou* = "think"). *To* after a non-past verb can make a conditional ("if/when") meaning, so ～ *no ka to omou to* = "when I think, 'Is it the case that I have advanced . . .?'"
- *tsui* implies the next mentioned (or understood) action is done/occurs "inadvertently/in spite of oneself." Something like *namida ga deru* ("the tears flow") is understood after *tsui*.

ハイ
あらあなた
どうしたの
1
エッ
フグ!?
2
こんどいつ
食べれるか
分んないわよ
今生の見い出に
うんと食べて
いらっしゃい
3
ンク
4
あーヒレ酒の
このにおい
えらい
感動の
しようだ
ねえ
5

1 **Wife**: ハイ。 あら、あなた、 どう した の?
Hai. *Ara,* *anata,* *dō* *shita* *no?*
yes/hello (interj.) you/dear what/how did (explan.-?)
"Hello. Oh, hi honey. What's wrong?" (PL2)

- *hai*, literally "yes," is used as a "hello" when answering the phone.
- *ara* is a feminine interjection showing surprise, "oh!/oh?/oh my!/hey!"
- *dō* is "how/what" and *shita* is the past form of *suru* ("do/make"), but *dō shita* is an expression meaning "What's wrong?/What's the matter?/What happened?"

2 **Wife**: エッ、 フグ?!
E!? *Fugu?*
what?/huh? blowfish
"What? Blowfish?!" (PL2)

3 **Wife**: こんど いつ 食べれる か 分んない わよ。
Kondo *itsu* *tabereru* *ka* *wakannai* *wa yo.*
next time when can eat (?) don't/can't know (fem. emph.)
"You don't know when you'll be able to eat [it] again."
"There's no telling if you'll ever get another chance to eat it." (PL2)

Wife: 今生 の 思い出 にうんと 食べていらっしゃい。
Konjō *no* *omoide* *ni* *unto* *tabete irasshai.*
this life of remembrance as plenty eat-and-come
"As a remembrance of this life, go eat plenty."
"Think of it as a once-in-a-lifetime experience and be sure to eat your fill." (PL2-3)

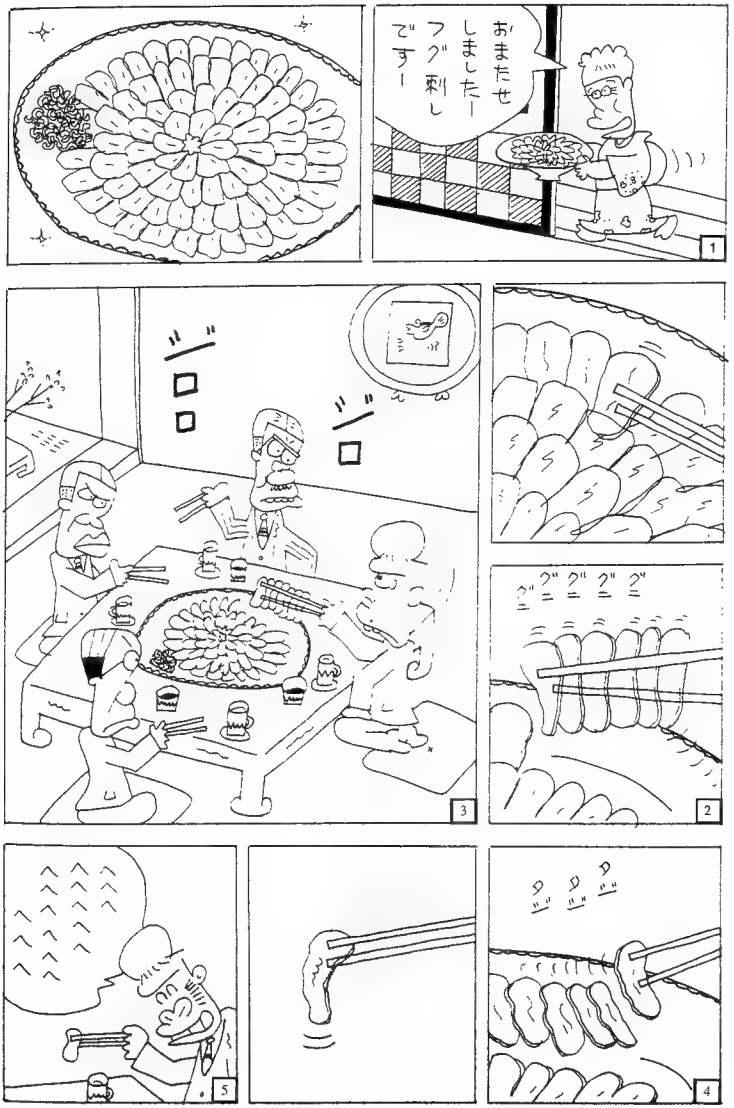
- *tabereru* is an alternate potential ("can/be able to") form of *taberu* ("eat"). The potential form of *taberu* is actually *taberareru*, but some speakers, especially young people, frequently shorten the *-rareru* forms of potential verbs to *-reru* and reserve *-rareru* for the passive form The phenomenon is referred to as *ra-nuki*, which literally means "skipping/deleting the *ra*."
- *wakannai* is a contraction of *wakaranai* ("don't know"), from *wakaru* ("come to know"). An abrupt question ending in *ka* followed by *wakaranai* makes an indirect question, "I/you don't know who/when/where/what kind of ~."
- *wa yo* is a colloquial combination that provides distinctly feminine emphasis.
- *konjō* = "this life/this world/this existence," and *omoide* = "memory/remembrance"; *konjō no omoide* = "a remembrance of this lifetime" → "a once-in-a-lifetime memory/experience."
- *unto* is an informal equivalent of *takusan* ("a large quantity/a lot").
- *tabete* is the *-te* form of *taberu* ("eat"), and *irasshai* is the abrupt command form of the PL4 verb *irassharu*, in this case equivalent to *kuru* ("come"). *Kuru* or equivalent after the *-te* form of a verb is literally "[do the action] and come," but it is often like the English expression "go do."

4 **Sound FX**: ンクー
Nkūū
(effect of inhaling the fragrance of the saké)

5 **Kakari-chō**: あー、 ヒレ酒 の この におい。
Ā, *hire-zake* *no* *kono* *nioi.*
(exclam.) fin saké of this fragrance
"Ahh, this fragrance of *hire-zake*."
"Ahh, the fragrance of *hire-zake*." (PL2)

Boss: えらい 感動のしよう だ ねえ。
Erai *kandō no shiyō* *da* *nē.*
amazing/remarkable way of being moved is (colloq.)
"It certainly is a remarkable way of being moved."
"Have you ever seen anyone get so excited?" (PL2)

- *hire* refers to the fins of a fish, and *-zake* is from *sake* ("rice wine"; *s* changes to *z* in combinations); *hire-zake* is made by roasting the fin of a blowfish or sea bream and pouring heated saké over it.
- *erai* basically means "admirable" or "worthy of praise/respect," but here the word is being used as an emphasizing adjective ("great/amazing/remarkable"), to modify *kandō no shiyō*.
- *kandō no shiyō* is from *kandō suru* = "be moved"; *shiyō* is the stem form of *suru* plus *-yō*, meaning "manner/way," so *kandō no shiyō* = "way of being moved/getting excited." *Erai kandō no shiyō* = "an amazing/remarkable/extreme way of being moved."


おまたせしましたー
フグ刺しでずー
1
2
3
4
5

1 **Waitress:** おまたせ　しましたー。フグ　刺し　ですー。
O-matase shimashitā. Fugu -sashi desū.
(hon.)-make wait did blowfish sashimi is
"Here's what you've been waiting for. Blowfish sashimi." (PL2)

- *o-matase shimashita* (the final vowel often gets elongated) is a polite past form of *mataseru* ("make [someone] wait"), from *matsu* ("wait"). The expression is routinely used by waitresses and store clerks when delivering what the customer has been waiting for (however brief the wait). It's generally just a simple announcement like "here it is" or a light "thanks for waiting"; if the delay is such as to require a genuine apology, it's usually accompanied by other words of apology.
- *-sashi* is the suffix form of *sashimi* ("sliced raw fish"), so *fugu-sashi* refers to *fugu* that has been sliced for eating raw. Most *sashimi* is served in thick, chunky slices, but *fugu-sashi* is sliced transparently thin.

2 **FX:** グニ グニ グニ グニ グニ
Guni guni guni guni guni
(effect of working his chopsticks under several slices to pick them all up at once)

3 **FX:** ジロ ジロロ
Jiro Jiroro
(effect of glaring in disapproval)

4 **FX:** タジ タジ タジ
Taji taji taji
(effect of flinching/faltering → being intimidated by others and laying extra slices back down)

5 **Kakari-chō:** へへへへへへへへへへへへへへへへへへ
He he he he he he he he he he he he he he he he he
"Heh heh heh heh heh heh heh heh heh heh heh."

Book Review

(continued from page 55)

natural. A samurai who can't is a coward. All this strikes me as funny." Confucian scholar Satō Naokata, however, felt that the 47 had gotten off easy. Kira, he writes, was not even a legitimate enemy of Asano, who in any case should never have let his personal anger get the better of him in the shogun's castle. Asano's sentence was fully justified, and thus there was no wrong for the 47 to avenge.

The final part of *Legends of the Samurai* is devoted to "The Abe Family," a short story by Mori Ōgai written shortly after the 1912 suicide-by-disembowelment of his friend General Nogi Maresuke. The story is a retelling of events that occurred in the mid-17th century, centering on the tragic ramifications of the decision of one samurai to follow his lord in death without having first received his lord's permission to do so. The samurai's unauthorized act of disembowelment at once fulfills the ideals of his class, relieving his family of the subtle scorn of their peers and their own feelings of shame, and precipitates a bloody confrontation in which the entire family and a number of others are killed.

Though "The Abe Family" may be read as Ōgai's attempt to understand the feelings and pressures that brought about General Nogi's suicide, the story is also an indictment of that rigid aspect of the samurai tradition that made the family's tragedy inevitable. By the time of Nogi's death, however, suicide by disembowelment had long become an anachronism. "The Abe Family" thus provides a powerful and fitting ending to *Legends of the Samurai*, itself a thought-provoking corrective to our own often rigid notions of the samurai tradition and its role in Japan today.

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• ramifications = （派生して起こる、好ましくない）結果 *(hasei shite okoru, konomashikunai) kekka*

ただいまー
1
ねえフグどうだった
2
ほらおみやげにもってかえってやったぞ
？
3
こっとり一枚頭にはりつけてきた
4
いくらフグでもアカのついたもの食べれますか
5
フグってどんなものー
みせて！
6
お前らもとうさんのようにフグ食えるようなえらい人間になるんだぞ
わたしパパソーケイしちゃった
ワアースゴイなあこれえらくならないと食べれないんだね
なんだかとってもミジメ
7

1 **Kakari-chō**: ただいまー。
Tadaimā.
just now
"I'm home." (PL2)

- *tadaima* (lit., "just now") is the standard greeting spoken when arriving home: "I'm home/I'm back." As a greeting, the final syllable is often elongated. Those who are already at home respond with *okaerinasai*.

2 **Wife**: ねえ、 フグ どう だった?
Nē. fugu dō datta?
say/hey blowfish how was
"Say, how was the blowfish?" (PL2)

- *nē* at the beginning of a sentence is used to get the listener's attention, like "say/hey/look here/by the way."
- *datta* is the past form of *da* ("is/are"), and *dō datta* ("what/how" + "was/were") is used to ask "how was it/how did it go?"

3 **Kakari-chō**: ほら、 おみやげ に もってかえってやった ぞ。
Hora, omiyage ni motte kaette yatta zo.
here/look present as brought home-for you (emph.)
"Look, I brought some home for you as a present." (PL2)

- *omiyage* refers to a gift or souvenir brought back from a trip/outing, or to a "house gift" when paying someone a visit; other traditional gifts have their own names.
- *motte kaette* is the *-te* form of *motte kaeru* ("bring/take home"), and *yatta* is the past form of *yaru*, which after the *-te* form of a verb implies the speaker/subject did the action for the listener or someone else.

4 **Kakari-chō**: こっそり 一枚 頭 に はりつけてきた。
Kossori ichimai atama ni haritsukete kita.
secretly I slice head on stuck-and-came
"I secretly stuck a slice on my head." (PL2)

- *-mai* is the counter suffix for thin flat things, including sliced food: *ichimai* = "one slice."
- *haritsukete* is the *-te* form of *haritsukeru* ("stick/paste onto"), and *kita* is the past form of *kuru* ("come"); a form of *kuru* after the *-te* form of a verb can imply "do/did the action before coming" or "do/did the action and then came."

5 **Wife**: いくら フグ でも アカ の ついた もの 食べれます か.
Ikura fugu demo aka no tsuita mono taberemasu ka.
how much blowfish even if it is grime (subj.) attached/stuck thing can eat (?)
"Even if it's blowfish, you don't expect me to eat that grimy thing." (PL2)

- *ikura* = "how much," but *ikura* ~ *demo* makes an expression for "even if it's ~."
- *tsuita* is the plain/abrupt past form of *tsuku* ("[something] sticks/adheres/attaches"). *Aka no tsuita* is a complete thought/sentence ("grime has stuck to [it]") modifying *mono* ("thing"). *O*, to mark *mono* as the direct object, has been omitted.
- *taberemasu* is the PL3 form of *tabereru* ("can/be able to eat"); *taberemasu ka* here is a purely rhetorical question: "Can I eat it? Hardly!"

6 **Son**: フグ って どんな もの?
Fugu tte donna monō?
blowfish as for what kind of thing
"What's blowfish like?" (PL2)

- *tte* here is a colloquial equivalent of the quotative phrase *to iu no wa* ("as for what is called/termed ~"), which is often just a fancy *wa* ("as for"). *Fugu tte* = *fugu wa* = "as for blowfish, . . ."
- *misete* is the *-te* form of *miseru* ("show"); the *-te* form of a verb is often used to make an informal request or relatively gentle command.

Daughter: みせてー。
Misetē.
show-(request)
"Show us!" (PL2)

7 **Kakari-chō**: お前ら もとうさん のように フグ 食える ような えらい 人間 になる んだ ぞ。
Omae-ra mo tōsan no yō ni fugu kueru yō na erai ningen ni naru n da zo.
you-(plur.) also daddy like blowfish can eat type important person become (explan.) (emph.)
"You guys, too, like Daddy, must become bigshots who can eat blowfish."
"I want you guys to become bigshots who get to eat blowfish, too, just like Dad." (PL2)

Daughter: わたし パパ ソンケイしちゃった。
Watashi Papa sonkei shichatta.
I/me papa/dad/you gained respect
"I've gained new respect for you, Dad." (PL2)

Son: ワアー、 スゴイ なあ。これ えらくならないと 食べれない んだ ね。
Wā, sugoi nā. Kore eraku naranai to taberenai n da ne.
(exclam.) amazing/incredible(colloq.) this if don't become important can't eat (explan.) (colloq.)
"Wow, incredible. You can't eat this unless you become a bigshot." (PL2)

Wife: なんだか とっても ミジメ。
Nandaka tottemo mijime.
somehow/vaguely very much miserable/wretched/pathetic
"For some reason, I feel so miserable." (PL2)

- ~ *no yō ni naru* is an expression for "become like ~."
- *kueru* is the potential ("can/be able to") form of *kuu* (informal, mostly masculine word for "eat"); *yō na* ("type") makes the complete thought/sentence *fugu (ga) kueru* ("can eat blowfish") into a modifier for *erai ningen* ("important person/bigshot" → "a can-eat-blowfish-type bigshot" → "bigshot who can eat blowfish."
- *sonkei shichatta* is a contraction of *sonkei shite shimatta*, from the verb *sonkei suru* ("respect/gain respect for"). *Shimatta* after the *-te* form of a verb can imply the action was involuntary/spontaneous.
- *eraku* is the adverb form of *erai* ("worthy of respect/important"); *naranai* is the negative form of *naru* ("become") and adding *to* makes it conditional, "if [you] don't become" or "unless you become"; and *taberenai* is the negative form of *tabereru* ("can/be able to eat") → *eraku naranai to taberenai* = "can't eat [it] unless you become important/a bigshot."

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1 **"Sound" FX**: ハラリ
Harari
Flutter (effect of inserted flier fluttering out of newspaper onto table)

2 **Ad**: 超豪華 マンション 売出し中
Chō-gōka manshon Uridashi-chū
ultra splendid/luxurious mansion/condo on sale-midst
Ultra-Luxury Condominiums On Sale Now

- *manshon*, from the English "mansion," refers to a high-class apartment house or condominium in Japanese.
- *uri-* is from *uru* ("sell"), *-dashi* is from *dasu* ("put out"), and the combination *uridashi* is a noun meaning "putting out for sale"; the suffix *-chū* means "during/in the midst of/in the state of," so *uridashi-chū* = "in the midst of being sold" → "now on sale."

3 **Kakari-chō**: なあ、 うち も てぜま になった し、引っこす か?
Nā, uchi mo tezema ni natta shi, hikkosu ka?
say/hey our house also cramped has become so move (?)
"Say, since this place is getting cramped, maybe we should move." (PL2)

- *nā* (masculine) or *nē* (feminine) at the beginning of a sentence is to get the listener's attention, like "say/hey/look here/you know" or like calling the person's name.
- *uchi* can simply be a generic term for "house," but in many contexts it specifically means "our house."
- *tezema (na)* = "cramped/confined/too small [in space]"; *natta* is the plain/abrupt past form of *naru* ("become"), so *tezema ni natta* = "became/has become cramped."
- *shi* marks the preceding as the cause/reason for what follows—here, the reason for his suggestion that they move.
- *hikkosu* means to "move/relocate" one's residence or place of business; *ka* makes it a question, "shall we move?"—in this case with the feeling of "perhaps we should."

4 **Wife**: そう ねえ。 せめて 二DK バス トイレ つき の おうち に 住みたい わ。
Sō nē. Semete ni-dii-kē basu toire -tsuki no o-uchi ni sumitai wa.
that way (colloq.-is) at least 2DK bath toilet included that has (hon.)-house in want to live (fem. colloq.)
"That's true. I'd like to at least live in a house that includes 2 rooms plus a dine-in kitchen, bath, and toilet."
"Maybe so. It'd be nice to have a place that's at least 2DK with toilet and bath." (PL2)

- *sō nē* expresses agreement/confirmation ("yes/that's true").
- *semete* means "at least"; it's used to speak of a lesser/limited goal or condition you would like to achieve when a greater, more ideal one is unattainable.
- "DK" stands for "dining kitchen," which, except in really fancy houses, usually implies a "dine-in kitchen"; the number preceding it indicates the number of bedrooms/other rooms in the house or apartment. The other rooms in small homes are usually tatami-floored rooms, which serve as bedrooms at night but are used for other purposes during the day; in smaller homes without a dine-in kitchen, one of them becomes a sitting/dining room.
- when speaking of homes/living accommodations, *basu* means "bath" (from the English); when speaking of a means of transportation, *basu* means "bus" (also from the English). Many small—and usually older—Japanese apartment have no bath of their own, and residents must go out to the public bath.
- *toire* is from "toilet"; most apartments today have their own toilets, but in some older apartments residents must share a toilet at the end of the hall.
- *o-uchi* with the honorific prefix is mostly feminine; it can mean "house" or "your house," but usually not "my/our house."
- *sumitai* is the "want to" form of *sumu* ("live/reside").

5 **Kakari-chō**: よし、 弁当 用意しろ や。マンション を 下見 に いこう。
Yoshi, bentō yōi shiro ya. Manshon o shitami ni ikō.
good/OK box lunches prepare (emph.) condo (obj.) prelim. look (purpose) let's go
"All right, then, pack some lunches. Let's go look at a condo." (PL2)

- *yoshi* (or *yōshi)* is an interjectory form of *ii/yoi* ("good/OK"), often used to introduce statements declaring that one has decided to, or is about to, do some special action.
- *yōi shiro* is the abrupt command form of *yōi suru* ("prepare"); *o*, to mark *bentō* ("box lunch") as its direct object, has been omitted. *Ya* is often used to emphasize commands/requests/suggestions in colloquial speech.

6 **Wife**: あんた、 気やすく いう けど お金 ある の?
Anta, kiyasuku iu kedo o-kane aru no?
you/dear easily/lightly say but money have (explan.-?)
"That's easy for you to say, dear, but do we have the money?" (PL2)

- *anta* is a contraction of *anata* ("you"); Japanese women typically use *anata* to address their husbands in the way English-speaking women use "dear."
- *kiyasuku* refers to doing an action without any reticence/reserve/concern, as though it were the most natural thing in the world—usually when the speaker thinks some reserve is in fact called for. *Kiyasuku iu* = "say lightly/offhandedly."
- *wa*, to mark *o-kane* as the topic of the sentence, has been omitted, as it often is in colloquial speech.
- asking a question with explanatory *no* is very common in informal speech, especially among female speakers and children.

いーから子供たちも支度させろ
1
エーッここなの
いいかオドオドするな
2
ほら自動ドアだ
最上階をみせてくれ
ビー!
ご案内いたします
3
アレは
防犯用カメラです
4
ウワーすごいデントー
5
キャーあなた暖炉よ別荘にきたみたい
そんなにキャーキャーいうな
6
おー民のカマドはにぎおうておるな
革張りのイスね
家具は全てそなえつけになっております
7

1 **Kakari-chō**: いー から、 子供たち も 支度させろ。
Ii kara, kodomo-tachi mo shitaku sasero.
is good/OK because children also make prepare
"Never mind that. Tell the children to get ready, too." (PL2)

- *ii kara* (literally "because it's OK/fine") is an expression for "that's OK/never mind."
- *shitaku sasero* is the abrupt command form of *shitaku saseru*, the causative ("make/let") form of *shitaku suru* ("prepare/get ready").

2 **Wife**: エーッ、 ここ なの?
Ē!?, koko na no?
what?/huh? here (explan.-?)
"Hu-u-unh? This is the place?" (PL2)

Kakari-chō: いい か? オドオドするな。
Ii ka? Odo-odo suru na.
good/OK (?) don't be nervous/frightened
"Now listen. Don't act nervous." (PL2)

- *ii ka* is literally the question "is it OK?," but it's also used when beginning admonitions/instructions like "listen here/listen up!"
- *odo-odo suru* can refer either to being nervous/frightened, or to showing one's nervousness/fright in one's behavior. *Na* makes an abrupt negative command/prohibition, so *odo-odo suru na* = "don't be/act nervous."

3 **Son**: ほら、 自動 ドア だ。
Hora, jidō doa da.
here/look automatic door is
"Look, it's an automatic door." (PL2)

Sound FX: ビー
Bii (hum/buzz of automatic door opening)

Kakari-chō: 最上階 を みせてくれ。
Saijō-kai o misete kure.
highest/top floor (obj.) show-to us
"Show us the top floor."
"We want to see the unit on the top floor." (PL2)

Agent: ご案内 いたします。
Go-annai itashimasu
(hon.)-guide will do
"I will guide you."
"Right this way, please." (PL4)

- *hora* is used to call a person's attention to something, like "here/look/see/watch."
- *saijō* means "highest/top," and *kai* refers to "floors/stories" of a building; *saijō-kai* = "top floor."
- *misete* is the *-te* form of *miseru* ("show"), and *kure* after the *-te* form of a verb makes an informal/abrupt request or gentle command, "[do it], please /[do it], will you?" Requesting/commanding with *-te kure* is masculine; females would add an honorific *o-* to make it *-te o-kure*, or use just the *-te* form by itself.
- *go-annai itashimasu* is a PL4 humble equivalent of *annai suru* ("guide/show the way"). A PL4 humble verb shows respect for the listener by humbling the speaker's action.

4 **Kakari-chō**: アレ は?
Are wa?
that as for
"What's that?" (PL2)

Agent: 防犯 用 カメラ です。
Bōhan -yō kamera desu.
crime prevention purpose camera is
"It's a surveillance camera." (PL3)

- stating just a topic + *wa* ("as for") with the intonation of a question asks very generally about the status/condition/nature/identity/etc. of the item.
- the suffix *-yō* attached to a noun means "for/for the purpose of."

5 **Son**: ウワー、 すごい デントー。
Uwā, sugoi dentō.
(exclam.) amazing/incredible lamp/light
"Wow, what an incredible lamp!" (PL2)

- *dentō* ("lamp/light") today has something of an old-fashioned sound; referring to a chandelier (Japanese: *shanderia*) as *dentō* betrays how far Kakari-chō is out of his league.

6 **Wife**: キャー、あなた、暖炉 よ。 別荘 に きた みたい。
Kyā, anata, danro yo. Bessō ni kita mitai.
(delight) you/dear fireplace (is+emph.) country villa to came is like
"Ooooh, it's a fireplace, dear. I feel like we've come to a country villa." (PL2)

Kakari-chō: そんなに キャーキャー いうな。
Sonnani kyā-kyā iu na.
that much (squeals of delight) don't say
"Don't ooh and ahh so much." (PL2)

- in informal situations, the emphatic particle *yo* by itself can function as *desu yo* ("is/are/will be" + emph.), especially in female speech.
- *kita* is the plain/abrupt past form of *kuru* ("come"), and *mitai* after a verb implies "that's the way it appears/seems/feels."

7 **Kakari-chō**: おー、 民 のカマド は にぎおうておる な。
Ō, tami no kamado wa nigiōte oru na.
(exclam.) subjects/commoners of firepits as for are bustling (colloq.)
"Well, well, I see the commoners have their cookfires going strong." (PL2)

Agent: 家具 は 全て そなえつけ になっております。
Kagu wa subete sonaetsuke ni natte orimasu.
furniture as for all furnished has been arranged
"The place comes completely furnished." (PL2)

Wife: 革張りの イス ね。
Kawabari no isu ne.
leather-covered chairs (is/are-colloq.)
"These chairs are covered with real leather." (PL2)

- *tami* is an archaic word for "the people/the commoners"; *kamado* is an archaic word for "kitchen stove/firepit."
- *nigiōte oru* is equivalent to *nigiwatte iru* ("is busy/bustling with activity"), from *nigiwau* ("become busy/bustling"). In an effort to sound important and wealthy, Kakari-chō alludes to a famous poem attributed to 5th-century emperor Nintoku, who, climbing to the top of a tower and noticing the absence of cookfire smoke rising from his subjects' homes, realized that the people were poor and foodless. Taking pity on them, he abolished all forced labor for 3 years, after which he gazed across his

(continued on next page)

ギャー
1
ここだ
2
おにいちゃん
はね過ぎて
天井に
ぶつかったの
3
ほう
なんて
すばらしい
キッチン
でしょう
夢みたい
うちは
毎日
このくらいの
厚さの
ビフテキ
食うんだ
4
ところで
いくら
かね
この最上階は
5
お買い上げ
いただけますか
!?
一億二千万です
!!
6
あーそう
7

7 *(continued from previous page)*

realm again, saw that smoke now rose everywhere, and composed a poem rejoicing that the land was prosperous again.

- *sonaetsuke* is a noun form of *sonaetsukeru* ("equip/install/furnish [with]"), and *ni natte orimasu* is a PL4 humble equivalent of *ni natte iru* (from the verb *naru*, "become"), which is literally like "has become [that way] and remains [that way]" → "is/has been arranged [that way]," so *sonaetsuke ni natte iru* essentially means "is furnished/included."

---

1 **Sound FX**: ギャー
Gyā **Aaack** (scream)

2 **Kakari-chō**: ここ だ。
Koko da.
this place/here is
"It's this place."
"It came from here." (PL2)

3 **Daughter**: おにいちゃん、 はね過ぎて 天井 に ぶつかった の。
O-niichan, hane-sugite tenjō ni butsukatta no.
(hon.)-older brother bounced excessively-and ceiling against bumped/hit (explan.)
"O-niichan bounced too high and hit the ceiling." (PL2)

- within the family younger siblings generally refer to their older siblings by their kinship titles (*o-niisan*, "older brother," or *o-nēsan*, "older sister"; the honorific *o-* is optional in both cases) rather than by their names.
- *hane-* is the stem form of *haneru* ("bounce"), and *-sugite* is the *-te* form of *-sugiru*, which as a verb suffix means "[do the action] too much/excessively"; the *-te* form is being used as a conjunction: "bounced too much/too high and ～."
- *butsukatta* is the plain/abrupt past form of *butsukaru* ("hit/bump into"). *Ni* marks the object bumped into.

4 **Wife**: なんて すばらしい キッチン でしょう。夢 みたい。
Nante subarashii kitchin deshō. Yume mitai.
what kind of wonderful/magnificent kitchen is it dream is like
"What a wonderful kitchen! It's like a dream!" (PL3; PL2)

Kakari-chō: うち は 毎日 このくらい の 厚さ の ビフテキ 食う んだ。
Uchi wa mainichi kono kurai no atsusa no bifuteki kuu n da
our house as for everyday about this much of thickness of beef steak eat (explan.)
"At our house we eat steak this thick every day." (PL2)

Agent: ほう。
Hō.
(interj.)
"I see." (PL2)

- *nante* ～ *deshō* makes a feminine exclamation like "what a ～ it is!"
- *kitchin* is from the English "kitchen."
- ～ *mitai (da/desu)* after a noun can mean either "is like ～" or "seems/appears to be ～."
- *uchi wa* in this case implies *uchi de wa*, "as for at our house."
- 厚い *atsui* means "thick," and 厚さ *atsusa* is its noun form, "thickness"; *kono kurai no atsusa* = "thickness of about this much," and *no* makes it a modifier for *bifuteki* ("beef steak") → "beef steak about this thick."
- *o*, to mark *bifuteki* as the direct object of *kuu* (informal, mostly masculine for "eat"), has been omitted
- *hō* is an interjection showing interest/mild surprise, like "Really?/Well, well/I see/Hmm."

5 **Kakari-chō**: ところで、いくら か ね、この 最上階 は?
Tokorode, ikura ka ne, kono saijō-kai wa?
by the way how much (?) (colloq.) this top floor as for
"By the way, how much is it—this top floor?" (PL2)

- *ikura* can ask "how much" for just about anything, but it's often the question "how much does it/did it cost?"
- the syntax is inverted; normal order would be *kono saijō-kai wa ikura ka ne?*

6 **Agent**: お買い上げ いただけます か?! 一億二千万 です!!
O-kaiage itadakemasu ka?! Ichi-oku nisen-man desu!!
(hon.)-purchase can you do for me/us (?) 120,000,000 is
"Can we have you purchase it? It's 120 million."
"You wish to buy it?! It's ¥120 million." (PL4; 3)

- *itadakemasu* is the PL3 potential ("can/be able to") form of *itadaku* ("receive"). *Itadakemasu ka* after a verb essentially asks "can I receive the action from you" → "can you do the action for me?"—where "for me" can mean either "in my stead" or "for my benefit" (here, the latter). In this very polite PL4 speech, *itadakemasu ka* follows an honorific prefix (*o-* or *go-*) plus action noun combination (*kaiage* is a noun for "buying/purchasing"); in PL3 speech it follow a *-te* form verb (*katte itadakemasu ka*).
- Japanese numbers have a distinct ten-thousands unit, *man*, so 1 *man* = 10,000, 10 *man* = 100,000, 100 *man* = 1,000,000, and 1000 *man* = 10,000,000. Next comes the *oku* unit, which again has four places: 1 *oku* = 100,000,000, 10 *oku* = 1,000,000,000, 100 *oku* = 10 billion, and 1000 *oku* = 100 billion.

7 **Kakari-chō**: あー、 そう。
Ā, sō.
(interj.) that way
"Ahh, I see." (PL2)

- *sō* here is short for *sō desu ka*, "is it that way?/is that so?"—a rhetorical question that essentially means "I see."

アリィ 今日は 持ち合わせが……
1
いつも 一億や 二億の はした金は ポケットに 入れてんだが
2
あんた ヒヤカシでしょう
3
早く 逃げろ!!
コノ ヤロウ
4
クソウ
5
ハハハ 何様が お住まいになるか しらんが 目の 保養には なったろう
でもいいの? この屋上で お弁当なんか 食べて
6

1 **Kakari-chō**: アリィ、今日 は 持ち合わせ が...
Arii, kyō wa mochiawase ga...
(interj.) today as for on hand (subj.)
"Huh? As for today, on hand [money is lacking]."
"Huh? I don't seem to have that much on me today." (PL2)

- *arii?* is a slang variation of *are?* –an interjection of surprise/bewilderment/confusion when something is not as expected: "Huh?/What?/What's this?"
- *mochiawase* refers to something "on hand/in stock"; one of its most common uses is to speak of how much money one is carrying. The verb *nai* ("not exist/not have") is understood after *ga*.

2 **Kakari-chō**: いつも 一億 や 二億 の はした金 は ポケット に 入れて んだ が。
Itsumo ichioku ya nioku no hashitagane wa poketto ni irete n da ga.
always/usually 100 mil. or 200 mil. amounting to small change as for pocket in carry (explan.) but/although
"Although normally I have small change like 100 or 200 million in my pocket."
"Though I normally carry around piddling sums like 100 or 200 million as pocket change." (PL2)

- *ya* is used to connect items in a list, implying that the list is not complete and additional items could be listed. Most typically it translates as "and," but in some cases "or" makes a better English equivalent. *Ichioku ya nioku no hashitagane* = "small change amounting to 100 million or 200 million."
- *poketto* is from the English "pocket," and *ireten da* is a contraction of *irete iru* ("have put in," from *ireru*, "put in") plus the explanatory *no da*. *Poketto ni irete iru* implies one has put something in one's pocket and it remains there: "have/keep in [my] pocket."
- *ga* literally means "but," but here can be thought of simply as softening the end of the sentence.

3 **Agent**: あんた、ヒヤカシ でしょう。
Anta, hiyakashi deshō.
you teasing aren't you
"You're just window-shopping, aren't you?" (PL2)

- *hiyakashi* is the noun form of *hiyakasu* ("make fun of/tease"), which in the context of shopping means "window-shop/browse."
- *deshō* literally makes a conjecture, "surely/probably," but it's often like a tag question, "right?/isn't that so?" Depending on the exact tone, the question can be mostly rhetorical and serve as more of an accusation than a question.

4 **Agent**: コノ ヤロウ!
Kono yarō!
this guy
"You jerk!" (PL1)

Kakari-chō: 早く 逃げろ!!
Hayaku nigero!
quickly run away
"Hurry! Run!" (PL2)

- *yarō* is an informal word for "guy/fellow," so *kono yarō* looks benign enough in its literal meaning of "this guy/fellow"; but it's actually an insult, "you rascal/jerk/S.O.B." (or worse, depending on the context and tone).
- *hayaku* is the adverb form of *hayai* ("fast/quick").
- *nigero* is the abrupt command form of *nigeru* ("flee/run away").

5 **Agent**: クソ!
Kusō!
(curse)
"Crap!" (PL2)

- *kuso* (lit., "excrement"; often lengthened to *kusō*) is widely used as a curse of chagrin, but it's not considered unprintably offensive like its English counterparts.

6 **Kakari-chō**: ハハハ、 何様 が お住まいになる か しらん が 目 の 保養 に は なったろう?
Ha ha ha, nani-sama ga o-sumai ni naru ka shiran ga me no hoyō ni wa nattarō?
(laugh) what-(hon.) (subj.) (hon.)-will live (?) don't know but eyes for rest/recreation to as for became, didn't it?
"Ha ha ha. I don't know what bigshot's going to live there, but at least it was good recreation for our eyes, wasn't it?"
"Ha ha ha. Who knows what bigshot'll buy it, but we got a great feast for our eyes, didn't we." (PL2)

Wife: でも、 いい の? この 屋上 で お弁当 なんか 食べて。
Demo, ii no? Kono okujō de o-bentō nanka tabete.
but good/OK (explan.-?) this rooftop on (hon.)-box lunch a thing like eat
"But are you sure it's OK for us to eat our lunch here on the roof?" (PL2)

- *-sama* is a more polite equivalent of the respectful/honorific *-san*, used with names, so *nani-sama* is literally "what *sama*/what person of importance"; but the expression is actually a sarcastic way of referring to another person, especially someone who seems to have an inflated sense of his own importance.
- *o-sumai ni naru* is a PL4 honorific equivalent of *sumu* ("live/reside").
- *shiran* is a contraction of *shiranai* ("not know"); an abrupt question ending in *ka* followed by *shiranai* makes an indirect question, "I don't know who/when/where/what ~."
- *hoyō* essentially refers to activities done to preserve/restore one's health, including rest and recreation. *Me no hoyō* is often a figure of speech for things that "delight/provide a feast for one's eyes." *Nattarō* is from *naru* ("becomes" → "serves as/provides"); *me no hoyō ni naru* basically means "is/provides a feast for one's eyes."
- *nattarō* is a contraction of *natta darō*, the plain/abrupt past form of *naru* plus the conjectural *darō*, which, like *deshō* above, is often equivalent to a tag question, "right?/isn't that so?"
- the wife's syntax is inverted; normal order would be *kono okujō de o-bentō nanka tabete ii no? Tabete* is the *-te* form of *taberu* ("eat"), and *-te ii* is the standard form for giving permission; adding *no?* with the intonation of a question asks "is it that it's OK?" → "are you sure it's OK?"
- female speakers typically use the honorific prefix *o-* with *bentō* even in informal speech.
- *nanka* is a colloquial *nado* ("things/a thing like"); here it can be thought of as a substitute for the object marker *o*.

かりあげクン

Kariage-kun

by 植田まさし / *Ueda Masashi*

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Title: ２×４
Tsūbaifō
Two-by-Four

- *tsubaifō* is from the English "two-by-four"; *tsūbaifō kōho* (ツーバイフォー工法, lit., "two-by-four construction method") is the common name for American-style wood frame construction using two-by-four lumber, as opposed to the traditional four-by-four post-and-beam construction. This makes it possible to build larger houses, and also has a certain cachet as being modern and fashionable.

1 **Kariage**: 都内 に ツー・バイ・フォー の 住宅
Tonai ni tsūbaifō no jūtaku
within Tokyo in two-by-four made with home
建てた んです って。
tateta n desu tte.
built (explan.) (quote)
"He apparently built a two-by-four house within Tokyo."
"He apparently built a two-by-four-style house right here in the city." (PL3)

Boss: へー、あの 課長 が。やる ね。
Hē, ano kachō ga. Yaru ne.
(interj.) that section chief (subj.) do/does (colloq.)
"Well, well, that *kachō* [built a two-by-four house in the city]. He's got drive, doesn't he."
"Well, well, he built a new house. He's really something, isn't he?" (PL2)

- 都 *to* means "capital" and 内 *nai* means "inside/within"; when in Tokyo or its vicinity, *tonai* is often the preferred way to refer to Tokyo, especially the area within the 23 metropolitan wards (as opposed to the rest of Tokyo Prefecture, which still includes rural and wilderness areas as well as many other cities).
- *n desu tte* is a colloquial quotative form that indicates he's relating what someone else told him.
- *hē* is a light exclamation, like "Gee!/Wow!/How about that!"—showing that the speaker is impressed.
- *ano kachō* = "that *kachō*, over there," referring to the section chief Kariage visited at another company in frame one; after *ga*, a full or partial echo of Kariage's quote is understood: *tonai ni tsūbaifō no jūtaku (o) tateta.*
- *yaru* is an informal word for "do," and *yaru ne* as a comment on what someone has done is an expression of admiration for that person's cleverness/drive/efficiency, etc.

2 **Boss**: ツー・バイ・フォー の 家 を
Tsūbaifō no ie o
two-by-four made with house (obj.)
お建てになった そうで。
o-tate ni natta so de.
(hon.)-built (hearsay)
"I understand you built a two-by-four house?" (PL4)
すごいです なー。
Sugoi desu nā.
is amazing/impressive (colloq.)
"That's really impressive." (PL3)

- *o-tate ni natta* is the past form of *o-tate ni naru*, a PL4 honorific equivalent of *tateru* ("build").
- *sō de* implies he is repeating information he has heard from someone else.

3 **Kachō**: ツー・バイ・フォー? そら、 ま、 そう です けど...
Tsūbaifō? Sora, ma, sō desu kedo...
two-by-four as for that (interj.) that way is but...
"Two-by-four? Well, yes, that's true, but..." (PL3)

Star: 床面積 が 2間 × 4間
Yuka menseki ga ni ken kakeru yon ken.
floor area (subj.) 2-count by 4-count
Floor area 2 *ken* by 4 *ken*.

- *sora* is a contraction of *sore wa* ("as for that").
- *ken* is a traditional unit of measure used in building. It's roughly 6 feet, so the floor area of the new house is only about 12' by 24'—pretty small for a house even by Japanese standards.

かりあげクン

Kariage-kun

by 植田まさし / *Ueda Masashi*

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Title: ビニール ハウス
Biniiru hausu
vinyl house/greenhouse
Plastic Houses

1 **Colleague**: 係長 の 新居 へ 行った って?
Kakari-chō no shinkyo e itta tte?
sub-section chief 's new home to went (quote)
どう だった?
Dō datta?
how/like what was
"I understand you went to the chief's new home. What was it like?" (PL2)

Kariage ビニール ハウス。
Biniiru hausu.
vinyl house/greenhouse
"A sea of plastic." (PL2)

- *kakari* is typically a subdivision of *ka* ("section") in Japanese corporate structure, and *-chō* is a suffix meaning "head/chief/leader," so *kakari-chō* = "sub-section chief."
- *itta* is the plain/abrupt past form of *iku* ("go").
- *tte* is a colloquial equivalent of the quotative *to*. It implies that he's repeating something his listener or someone else has said.
- *biniiru hausu* usually refers to a plastic-covered greenhouse, but in this case it has a double meaning, so we've had to handle it differently in English.

2 **Colleague**: へー、 まわり が ビニール ハウス だらけ
Hē, mawari ga biniiru hausu -darake
(interj.) surroundings (subj.) vinyl houses -covered with
の いなか か。
no inaka ka.
that is countryside (?)
"Oh, so the surroundings are countryside covered with plastic greenhouses?"
"Oh, so it's out in the country surrounded by nothing but plastic greenhouses?" (PL2)

Kariage 家 自体 も。
Ie jitai mo.
house itself too/also
"The house itself, too." (PL2)

- *mawari* = "surroundings/vicinity"; *mawari ga inaka (da)* = "the surroundings are countryside."
- *-darake* is a suffix for nouns that means "covered with/full of ～," so *biniiru hausu-darake* = "covered with plastic green houses." This modifies *inaka* ("country/countryside").

3 **Arrows**: ビニール 天井 ビニール かべ ビニール 床
Biniiru tenjō Biniiru kabe Biniiru yuka
Vinyl ceiling **Vinyl walls** **Vinyl floors**

Kakari-chō: エー エー、どうせ 安普請 だ よ。
Ē Ē, dōse yasubushin da yo.
(interj.) (interj.) anyway cheaply built house is (emph.)
"Yeah, yeah, it's cheaply built. What did you expect?" (PL2)

- *dōse* implies there is a predictability or inevitability about the situation.
- *yasubushin* refers either to the act of building a house shoddily/cheaply, or to the resulting house.

かりあげクン

Kariage-kun

by 植田まさし / *Ueda Masashi*

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Title: 外国人
Gaikokujin
outside country person
Foreign Visitor

1

Smith: ハロー。
Harō.
"Hello."

Shachō: ウエルカム。
Uerukamu.
"Welcome."

Kachō: キミ、ミスター スミス に コーヒー を。
Kimi, Misutā Sumisu ni kōhii o.
you Mr. Smith to/for coffee (obj.)
"Bring Mr. Smith some coffee, will you." (PL2)

OL: ハイ。
Hai.
"Yes sir." (PL3)

- *kimi* is an informal word for "you" generally used only by males when addressing equals or subordinates/juniors. As here, it's often used in situations when an English-speaking boss would call the subordinate by name.
- a verb that means "bring" or "serve" is understood after *o*.
- *hai* ("yes") is used to express assent to/compliance with a request or command. Its tone can range from informal to quite formal.

2

OL: こんな カップ じゃ 小さくない かしら。
Konna kappu ja chiisakunai kashira.
like this cup if it is is not [too] small I wonder if
"I wonder if a cup like this isn't too small?" (PL2)

Kariage: そう ねー。でっかい 人 だ から。
Sō nē. Dekkai hito da kara.
that way (colloq.-is) big person is because/since
"I suppose you're right, since he's a big man." (PL2)

- *ja* is a contraction of *de wa* ("if it is").
- *chiisakunai* is the negative form of *chiisai* ("small"). *Chiisai* is often used as a relative term, essentially implying "too small for the desired purpose," rather than as an absolute description of size.
- *kashira* makes a question like, "is it perhaps/I wonder if"; it's mostly feminine (the masculine equivalent is *ka na*). *Chiisakunai kashira* = "I wonder if it isn't too small?"
- *sō ne* expresses agreement or acceptance, like "that's true, isn't it?"; with a long *nē*, the feeling is a little more tentative, like "maybe so/I suppose so."
- *dekkai* is an informal/slang word for "big/huge."

3

Smith: オー、サンキュー。
Ō, sankyū.
"Oh, thank you." (PL3)

4

Colleague: 筆立て どう した の?
Fudetate dō shita no?
pencil holder what/how did (explan.)
"What happened to your pencil holder?" (PL2)

Kariage: ちょっと 出張。
Chotto shutchō.
a little business trip
"It's away on a little business trip." (PL2)

- *fude* literally means "brush," but is often used to encompass other kinds of writing instruments. *-Tate* literally means "stand," so *fudetate* refers only to cup-type pencil/pen holders. *Wa*, to mark *fudetate* as the topic of the sentence, has been omitted, as it often is in colloquial speech.
- asking questions with an explanatory *no* is common in colloquial speech.
- *dō* is "how/what" and *shita* is the past form of *suru* ("do/make"), so *dō shita* can literally mean "what did [you/he] do?" But it's most commonly used as an idiomatic expression meaning "what's wrong [with you/him/something]?/what happened [to you/him/something]?"

かりあげクン

Kariage-kun

by 植田まさし / *Ueda Masashi*

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Title: パノラマ　写真
Panorama Shashin
panorama photograph
Panoramic Shots

1 **Sound FX**: パチッ
Pachi!
Click (sound of shutter)

2 **Colleague**: 社長　の　お宅　だ。
Shachō no otaku da.
co. pres. 's (hon.)-home is
"This is the company president's house." (PL2)

OL: へー。
Hē.
(interj.)
"Wow." (PL2)

- 社長 *shachō* combines the second kanji of 会社 *kaisha* ("company") with the suffix for indicating the "head/chief/leader" of a group, 長 *-chō*, to give the meaning "company president/owner."
- *no* between two nouns makes the first into a modifier for the second in a wide variety of ways. When the first noun refers to a person, the *no* is usually possessive, so *shachō no* = "the company president's."
- *o-taku* is a polite word for referring to someone else's house. If it's unmodified, it usually means "your house" (i.e., the listener's). The word is never used to refer to one's own house (use *uchi* instead).

3 **Sound FX**: パチッ
Pachi!
Click (sound of shutter)

4 **Kariage**: 課長　の　お宅　だ。
Kachō no otaku da.
section chief 's (hon.)-home is
"This is my section chief's house." (PL2)

Kachō: あの　なー...
Ano nā...
(interj.) (colloq.)
"Hey..."

- large Japanese corporations are typically divided into *bu* ("departments"), which are in turn divided into *ka* ("sections"). *Kachō* is this *ka* plus the suffix *-chō* for referring to the "head/chief/leader" of a group.
- *ano nā* is a mostly masculine equivalent of *ano nē*, a kind of warm-up phrase for cautioning or correcting someone when they've crossed the line. It can be spoken with a sharp, scolding tone, like "Listen here/Look here," or (as in this case) with a somewhat gentler tone, like "you know/hold on a minute."

Lesson 60 • *You* (Part 2)

This lesson wraps up our series on personal pronouns, and by now it should be clear that while there are numerous choices for "I" and "you," most of them would be better left to native speakers of Japanese. Quite a few of the words included in this lesson can in fact cause serious offense, and we show them not to recommend their use but to give a more complete picture of what you may hear or read.

As we've noted before, much of the time the most natural thing to do is to omit the pronoun altogether. That means it's a good idea to rein in the English-based impulse to pepper your sentences with "I this" and "I that"; and it means that whenever you feel the urge to say "you," one of the first things to consider should be whether you can get by without it because context makes it obvious that you're referring to your listener.

When that doesn't seem like it will work, consider imitating the speakers in our first three examples. Learning to use a name, title, or *sochira* at the right time is something we definitely do recommend as a step toward sounding less like a *gaijin* and more like a native speaker.

Name as "you"

Tanaka-kun has just rudely asked Ms. Sukegawa, a co-worker, how old she is. She retaliates by asking the vertically-challenged Tanaka-kun the following question.

© Tanaka Hiroshi / *Naku na! Tanaka-kun*, Take Shobo

Sukegawa: 田中くん　は　身長　何　センチ?
Tanaka-kun wa shinchō nan -senchi?
(name-fam.)/you as for height what/how many centimeters
"As for you, your height is how many centimeters?"
"How tall are you?" (PL2)

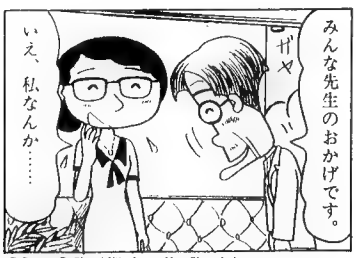
On Book: ホンコン
Honkon
Hong Kong

- in colloquial speech, questions can be asked without *ka* or *desu ka* by simply raising the intonation on the last syllable. If grammatically complete, Sukegawa's question would read *Tanaka-kun wa shinchō wa nan senchi desu ka?*
- *senchi* is short for *senchimētoru*, from the English "centimeter." *Nan* is a contraction of *nani* ("what"), but when prefixed to counters or measurements it means "how many/how much."

Japanese speakers often refer to their listener by name instead of using a pronoun meaning "you."

Title as "you"

Junnosuke has been living with Mr. Chagawa since his mother abandoned him. His schoolwork has improved greatly since the move, and now he has won the school's essay contest. After the assembly for hearing the student essays, Mr. Chagawa speaks with Junnosuke's teacher, Ms. Sakamoto.



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Chagawa: みんな　先生　の おかげ です.
Minna sensei no okage desu.
all teacher/you to thanks is
"We owe it all to you." (PL3)

FX ガヤ
Gaya (sound of crowd)

Sakamoto: いえ、 私　なんか . . .
Ie, watashi nanka . . .
no I/me as for
"No, as for me [I did nothing]."
"Not at all . . ." (PL2)

- *minna* ("all/everything") refers to what Junnosuke has accomplished.
- ～ *no okage desu* means "owes to/is thanks to ～" → "I/we owe it all to ～."
- *nanka* here can be considered a colloquial equivalent of *wa* ("as for"). *Nanka* used this way often belittles the preceding as trifling/insignificant/unworthy; when it follows *watashi* it expresses modesty/humility.

Especially when speaking to social superiors, titles such as *sensei* ("teacher/doctor"), *shachō* ("president/boss"), *taishō* ("head/boss"), and *senpai* ("senior/superior") are frequently used instead of a pronoun meaning "you."

Sotchi/sochira as "you"

Haibara has applied to work at a loan company, but the personnel manager there tells him that although he did very well on the written exam, he can't be hired. Upset, Haibara asks why he is being turned down, but the manager refuses to tell him. Haibara protests the unfairness of the manager's refusal.

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Haibara: ぼく は 履歴書 を 提出して プライベートな こと も
Boku wa rirekisho o teishutsu shite puraibēto na koto mo
I as for resumé (obj.) submitted-and private things also
なにもかも そちら に 委ねた のです よ!
nanimo-kamo sochira ni yudaneta no desu yo!
everything your direction/you to entrusted/revealed explan.) (emph.)
"I submitted my resumé and revealed everything to you, even private things!" (PL3)

Manager: それ は わかる。
Sore wa wakaru.
that as for understand/know
"I know that." (PL2)

- *teishutsu shite* is the *-te* form of *teishutsu suru* ("submit"); the *-te* form here serves as a conjunction: "submitted and ～."
- *yudaneta* is the plain/abrupt past form of *yudaneru* ("entrust to/give into the hands of another" ▸ "reveal").

Just as *kotchi* and the more formal *kochira* (lit., "this side/direction") are used to mean "I/me" or "we/us" (see Basic Japanese 58), *sotchi* and the more formal *sochira* (lit., "that side/direction") are often used as polite ways of saying "you."

Omae

This printing shop *shachō* ("owner/president") is on the phone with a finance company, asking them to discount one of his customer's promissory notes. The company is refusing to discount the note until the previous one has cleared. After a heated discussion, the *shachō* spits out:

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Shachō: もう ええ! お前 の とこ に は 二度と 頼まん から のー!
Mō ē! Omae no toko ni wa nido to tanoman kara nō!
already good/enough you 's place to as for two times won't ask because (emph.)
"Forget it! I'll never ask your company again, you can be sure of that!" (PL2-K)

- *ē* is Kansai dialect for *ii/yoi* ("good/fine"), but *mō ē/mō ii* is an expression of anger or lost patience: "Fine!/Forget it!"
- *toko* is a contraction of *tokoro* ("place"), here referring to the other party's workplace/company.
- *nido to* plus a negative verb means "will not [do the action] a second time" → "will never do [it] again."
- *tanoman* is a contraction of *tanomanai*, the negative form of *tanomu* ("ask a favor").
- *nō* is like *nā* or *nē* in assuming the listener already knows or agrees with the statement, so in this case it's something like "you know that, don't you?/I presume," or, since it's a parting shot, "you can be sure of that!"

Omae is used mostly by men with their peers and subordinates. When used with people other than friends, it has a rough feeling and can be very rude/insulting. When men get angry or talk tough, they often switch to *omae* (or *omae-ra* for plural, below) from the more polite manner of address they'd normally use.

Omae-ra

Officer Ryōtsu stumbles upon two uniformed men he has never met before. Although the men are actually actors involved in filming a movie, Ryōtsu jumps to the conclusion that they are impersonating police officers and prepares to arrest them.

© Akimoto Osamu / *Kochira Katsushika-ku Kameari Kōen mae Hashutsu-jo*, Shueisha

Ryōtsu: おまえら どこ の 署 の もの だ!?
Omae ra doko no sho no mono da!?
you-(plur.) where of station 's people are
"Which station are you from!?" (PL2)

Actor 1: いや、 署 は どこ だ と いわれても…
Iya, sho wa doko da to iwarete mo…
(interj.) station as for where is (quote) even if are told/asked
"Well, even if we're asked what station [it's hard to say]."
"Well, it's hard for us to say…" (PL2)

Actor 2: 撮影 が ありまして…
Satsuei ga arimashite…
filming (subj.) exists/there is (and)
"There's some filming, and…"
"A film's being shot, you see…" (PL2)

- *-ra* is an abrupt ending that makes nouns and pronouns referring to humans into plurals. It has a more informal feeling than *-tachi* and is usually the plural suffix of choice when talking tough.
- *doko no sho* = "which [police] station," and *doko no sho no mono* = "person of which station."
- *iya* is literally "no," but often it serves merely as a kind of hesitation word, like "well/err/that is."
- *iwarete mo* is a conditional "even if" form of *iwareru*, passive of *iu* ("say"); *iwareru* can mean either "be told" or "be asked."
- *arimashite* is the PL3 *-te* form of *aru* ("exists/there is").

Omē

Adachi, the head of an office supply house, is speaking to two representatives of Marukita Co., a regular client. Adachi has heard through the grapevine that one of the men will be quitting Marukita soon, and he is offended that he wasn't told directly.

© Arai Hideki / *Miyamoto kara Kimi e*, Kodansha

Adachi: おめえ、辞める 時 は 真っ先に
Omē, yameru toki wa massaki ni
you quit time as for very first
俺 に 言う って 言った な。
ore ni iu tte itta na.
I/me to say/tell (quote) said (colloq.)
"You said you'd tell me first when you quit!"
(PL1-2)

- when *yameru* is written with this kanji, it specifically means "quit [a job]/resign [from office]."
- *massaki ni* is an emphatic form of *saki ni* ("first/before") → "the very first/before anyone else."
- *tte* is a colloquial equivalent of the quotative *to*.
- *itta* is the plain/abrupt past form of *iu* ("say/tell").

The *ae* vowel combination often becomes *ē* in masculine slang, so *omae* often becomes *omē*, especially when spoken in the heat of contention. In general, *omē* sounds rougher than *omae* though it does depend on the context and tone of voice.

Temē

The protective big brother Tora-san has just figured out that Hiroshi has his eye on his younger sister, Sakura.

Tora-san: この 野郎ー!
Kono yarō!
this fellow
"You jerk!" (PL1)
てめぇ、さくら に 惚れてん な!
Temē, Sakura ni horeten na!
you (name) on have a crush (colloq.)
"You're in love with Sakura, aren't you?!"
(PL1)

FX: ギクッ
Giku! (effect of stiffening in fright)

- *yarō* is an informal/slang word for "guy/fellow," but *kono yarō* doesn't just mean "this guy/fellow"; it's in fact an insult: "you jerk/twit/S O B." (or worse).
- *horeten* is a contraction of *horete iru* ("be in love [with]/have a crush on"), from *horeru* ("fall in love [with]/fall for").

© Yamada, Hayashi & Takai / *Otoko wa Tsurai yo*, Gakken

Temē is a slurred *temae*, which can be a fairly polite "you." But in spite of its polite origins, the slurred *temē* usually sounds even rougher than *omē* and in many case can actually be translated as "you jerk/twit/S.O.B."

Kisama

"Ace" Nakajima, pitcher for the Yokohama Balloons, is up against batter Reggie Foster, star hitter for the Tokyo Gentlemen. Reggie is trying for his 50th homerun of the season, but the arrogant Nakajima is not about to allow him such a triumph. As he prepares to throw the pitch, Nakajima calls out to Reggie.

© Jeans & Hiramatsu / *Reggie*, Kodansha

Nakajima: REGGIE! 貴様 に こいつ を くれてやる!
Reji! *Kisama ni koitsu o kurete yaru!*
(name) you to this thing/one (obj.) will give
"Hey, Reggie! This one's for you, you S.O.B.!" (PL1)

- *koitsu* is a contraction of *kono yatsu* ("this guy/fellow/thing"); when used to refer to a person, it can range from mildly to very rough, but when referring to things it's merely informal.
- *kurete yaru* is a disdainful way of saying "I'll give it to you."

Kisama once was a very polite word for "you," but now it's the opposite: very rough and derogatory. In a fight or other contentious situation, *kisama* has the feeling of "you S.O.B."

Ware

Akemi has bumped into an ex-boyfriend, a *yakuza* tough, on the streets of Osaka. She is not glad to see him and she resists his advances, making him angry enough to grab her when she tries to walk away. Seeing this, her friend Haibara rushes over to help.

© Aoki Yūji / *Nanwa Kin'yūdō*, Kodansha

Haibara: なに する んですか?!
Nani suru n desu ka?!
what do (explan.-?)
"What are you doing?!"
"What do you think you're doing?!" (PL2)

Man: なんじゃい、ワレ は?!
Nan jai, ware wa?!
what is/are you as for
"As for you, what are you?!"
"What's it to you?!" (PL1-K)

- *nan jai* is a colloquial/slang equivalent of *nan dai*, a less abrupt version of the informal/rough *nan da* ("what is it?").
- the sentence is in inverted syntax; conventional order would be "*Ware wa nan jai?*"

Ware is rough Kansai dialect for "you"—rougher and more derogatory than *omae* and more or less on a par with *temē* and *kisama*.

Boku as "you"

As usual, Shin-chan is up to no good. He has set himself down at a bookstore to read magazines which are not categorized as children's material. The saleswoman first tries the polite-and-friendly approach to get him to leave.

© Usui Yoshito / *Kureyon Shin-chan*, Futabasha

Saleswoman: ボクぅ、今日 は 何 の ご用?
Bokū, kyō wa nan no go-yō?
I/you today as for what of (hon.)-business
"What can I do for you today?" (PL2)

Shin-chan: 別に 用 は ない けど。
Betsu-ni yō wa nai kedo.
not particularly business as for not have but
"Nothing in particular." (PL2)

- *go-yō* is literally "[your] business/purpose for coming," so *nan no go-yō* = "What is your business?" → "What can I do for you?"
- *betsu-ni* combines with a negative later in the sentence to mean "not particularly/nothing in particular."
- *kedo* ("but") is being used merely to "soften" the end of the sentence.

Boku is actually a word for "I/me" used by young boys and by men in informal settings. But adults occasionally address younger boys using *boku* when they mean "you," especially when they don't know the child's name. For girls, they are likely to use the title *ojōchan* ("young lady/[your] daughter").

Onushi

This group of friends is staying at a countryside inn, which they have discovered is haunted. One of the ghostly inhabitants is the beautiful Otama, whom they have befriended. Here, the impudent Cherry—himself not quite of this world—questions Otama.

© Takahashi Rumiko / *Urusei Yatsura*, Shogakukan

Cherry: おぬし この 世 に どんな 未練 が ある のじゃ?
Onushi kono yo ni donna miren ga aru no ja?
you this world in/to what kind of attachment (subj.) have (explan.)
"What attachment do you have to this world?" (PL2)

- *miren* is a "lingering affection/attachment" or a "reluctance to give [something] up/let [something] go," and refers to the reason the woman became a ghost.
- *no ja* is equivalent to the explanatory *no da*, in this case being used to ask a question, as is often done in colloquial speech. Substituting *ja* for *da* is a usage typical of many older people, especially males.

Onushi is an archaic word for "you" that is still sometimes used with those of equal or slightly lower social status.

漫

A phone in the hand . . .

by William Marsh

Since breakthroughs in electronics tend to reach American and Japanese consumers simultaneously, and the gadgets themselves look the same, it's natural to assume they perform identical functions in either environment. In practice, however, what seems like merely a perfunctory improvement in one culture can practically reinvent the universe in the other.

To Americans, for example, word processors (ワープロ, *wāpuro*) hardly seemed epoch-making. They were simply typewriters with memories. But Japanese in the pre-*wāpuro* era had been forced to write out everything by hand—typing kanji and kana wasn't really an option. Only when *wāpuro* were widely disseminated in the '80s did ordinary mortals gain a means to neatly record their thoughts in writing without deploying a pen, brush, or pencil.

The fact that Japan's writing system acts as a stumbling block has shaped the cultural significance of inventions like the fax machine, the personal computer, and the color printer, not to mention the Internet. The telex served Americans well—they write with an alphabet—but it was the fax that radically simplified the logistics of long-distance communications among far-flung Japanese companies. On the home front, high-definition color printers and software for creating original *nengajō* (年賀状, New Year's cards) have liberated millions who used to squander priceless winter vacation days writing out piles of obligatory *nengajō* by hand. (Said liberation has also delivered a body-blow to the calligraphic arts and left the nation's mailboxes stuffed to bursting with pixilated, pug-ugly family portraits.)

The Japanese tendency to drool in anticipation of each cool new electronic gizmo makes more sense when one realizes the extent to which electronics has reinvented the landscape. The obsession of the moment (or one of them) is the portable phone.

Car phones have been around for decades, but the explosion in usage of hand-held items only commenced in April of 1994, when these began to be sold outright. Ownership has surged to the 20-million range (one device per six Japanese) this year and is increasing by over a million per month.

The early *pokeberu* (ポケベル, cheap "pocket bell" pagers which could only send and receive short numerical messages but were within the budgets of students) spawned codes based on the sounds of numbers. Japanese numbers can each be pronounced at least two ways, and segments of those sounds are used to create words—for example, 1=*ichi*=I as well as 1=*hitotsu*=HI (or HITO), 2=NI as well as 2=*futatsu*=FU, etc. The desire to have the sequence of numbers cohere as such gave rise to lines like 889910, which is read: 8=*hachi*=HA, 8=*yatsu*=YA, 9=*ku*=KU, 9=*kyū*=*kiyu*=KI, 10="ten"=TE, that is, HAYAKU KITE, or "get here fast." A tougher nut to crack is 14106, which is read: 1="I" (the English letter, which it resembles)=AI, 4=SHI, 10="ten"=TE, 6=*roku*=RU, that is, AISHITERU, "I love you."

In-jokiness reaches even ditzier depths with 0849610, which is read: 0=O (the English letter), 8=*hachi*=HA, 4=*yon*=YO, 9=*ku*=GU, 6=*roku*=RU, 10=*to*=TO: OHAYOGURUTO, i.e., *ohayō gozaimasu* ("good morning"), conflated with *yoguruto* ("yogurt," breakfast for lots of high school students) in a sort of subliminal jab at the weirdness of a yogurt-loving (Westernized) generation still using medieval greetings like *ohayō gozaimasu*.

The numbers 5 (*go*) and 9 (*ku*, *kyū*) are both especially useful, since they hail from the *ka-ki-ku-ke-ko* + *ga-gi-gu-ge-go* series of sounds which are often required to complete words. Example: If the recipient of an 889910 remains a no-show, the next message is likely to be 6529: 6=*mutsu*=MU, 5=KA, 2="two"=TSU, 9=KU, that is, MUKATSUKU ("I'm pissed!"). Another example is 19106: 1=*ichi*=I, 9=*kyū*=*kiyu*=KI, 10="ten"=TE, 6=*roku*=RU, which adds up to IKITERU?, as in, "You goin' (to the concert)?" If the answer is no and the speaker spends the next several hours putzing around the house, his/her next message could be 3341: 3=*san*=SA, 3=*mitsu*=MI, 4=SHI, 1=*ichi*=I, or SAMISHII ("I'm lonely!").

Creating memorable code words out of one's phone number persists even today, as noted in last issue's column about phone-sex services. If this seems like much ado about nothing, well, there's a lot of it going around. Recently there was the sad case of the high-school girl whose teacher walloped her in a fit of rage, with fatal consequences. The community has rallied around the teacher and denigrated the dead girl and her parents, whose only consolation is her portable phone: loyal friends still send digital messages to her spirit hourly, just as they did before.

When the Japanese go hog-wild over the latest toy, they don't kid around.

***William Marsh** (marshbil@gol.com) is a freelance writer in Tokyo.*

vocabulary summary

From *Kaji Ryūsuke no Gi*, p. 17

外務省	*gaimu-shō*	Foreign Ministry
大臣	*daijin*	[political] minister
意見	*iken*	opinion
迷う	*mayou*	be irresolute/undecided
政治	*seiji*	politics
無論	*muron*	of course
貫く	*tsuranuku*	carry through
衆議院	*shūgiin*	House of Representatives
司る	*tsukasadoru*	manage
立場	*tachiba*	position/standpoint
利益	*rieki*	benefit/interest
選挙	*senkyo*	election
誘導	*yūdō*	inducement
公約	*kōyaku*	campaign promise
-切	*issai*	absolutely [not/none]
姿勢	*shisei*	posture/stance
臨む	*nozomu*	face/approach [a situation]
落選する	*rakusen suru*	lose an election
庶民	*shomin*	voters
感覚	*kankaku*	feeling
村	*mura*	village
橋	*hashi*	bridge
道路	*dōro*	road
整備する	*seibi suru*	maintain
当選する	*tōsen suru*	win an election
インフラ	*infura*	infrastructure
まかせる	*makaseru*	leave/entrust [to someone]
個々の	*koko no*	individual
国民	*kokumin*	citizenry
もっともだ	*mottomo da*	is reasonable/true
正論	*seiron*	just/sound argument
現実的	*genjitsu-teki*	realistic
制度	*seido*	system
推進	*suishin*	promotion
大義	*taigi*	noble cause/ideal
意識	*ishiki*	consciousness
改革	*kaikaku*	reform (*n.*)
保守的	*hoshu-teki*	conservative
自由化	*jiyū-ka*	deregulation
答える	*kotaeru*	reply/respond
-貫して	*ikkan shite*	consistently/throughout
グローバル	*gurōbaru*	global
視点	*shiten*	perspective
常識	*jōshiki*	common sense
しゃべる	*shaberu*	speak
卵	*tamago*	egg
ぶつけられる	*butsukerareru*	be hit with
身につける	*mi ni tsukeru*	acquire
話題	*wadai*	topic of conversation
バックアップ	*bakku appu*	back-up/support
決断する	*ketsudan suru*	decide
選挙戦	*senkyo-sen*	campaign strategy
価値	*kachi*	merit (*n.*)
最終的に	*saishū-teki ni*	ultimately
判断	*handan*	decision/judgment
うらやましい	*urayamashii*	envious/enviable
突然	*totsuzen*	suddenly/unexpectedly
めずらしい	*mezurashii*	rare/unusual
嫌がる	*iyagaru*	show dislike/distaste for
迷惑	*meiwaku*	nuisance/trouble
驚く	*odoroku*	be surprised/shocked
しばらく	*shibaraku*	for a while
退職する	*taishoku suru*	retire/resign [from a job]
準備	*junbi*	preparations
別れる	*wakareru*	separate/break up (*v.*)

From *Garcia-kun*, p. 42

おごる	*ogoru*	treat [someone] to a meal
宗教	*shūkyō*	religion
意味	*imi*	meaning
物知り	*monoshiri*	knowledgeable
情報	*jōhō*	information
社会	*shakai*	society
油断	*yudan*	inattentiveness

From *Hana no Kakari-chō*, p. 66

接待する	*settai suru*	entertain a client
交際費	*kōsaihi*	expense account
出世する	*shusse suru*	succeed/advance
思い出	*omoide*	remembrance
におい	*nioi*	fragrance/smell
こっそり	*kossori*	secretly
アカ	*aka*	grime
そんけいする	*sonkei suru*	respect (*v.*)
ミジメ	*mijime*	miserable/wretched
売出し	*uridashi*	sale
てぜま	*tezema*	cramped
引っこす	*hikkosu*	move/relocate
せめて	*semete*	at least
用意する	*yōi suru*	prepare
気やすく	*kiyasuku*	easily/lightly
支度する	*shitaku suru*	prepare/get ready
オドオドする	*odo-odo suru*	be/act nervous
自動	*jidō*	automatic
案内する	*annai suru*	guide/show the way
すごい	*sugoi*	amazing/incredible
暖炉	*danro*	fireplace
皮張りの	*kawabari no*	leather-covered
天井	*tenjō*	ceiling
夢	*yume*	dream
ビフテキ	*bifuteki*	[beef] steak
はした金	*hashitagane*	small change
逃げる	*nigeru*	run/flee
保養	*hoyō*	rest/recreation
屋上	*okujō*	rooftop

From *Kariage-kun*, p. 82

住宅	*jutaku*	home
建てる	*tateru*	build (*v.*)
床	*yuka*	floor
面積	*menseki*	area
新居	*shinkyo*	new home
かべ	*kabe*	wall
どうせ	*dōse*	anyway
でっかい	*dekkai*	big/huge
筆立て	*fudetate*	pencil holder

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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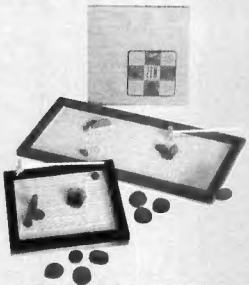

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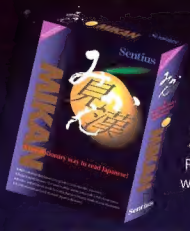

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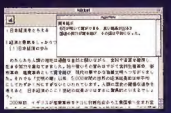

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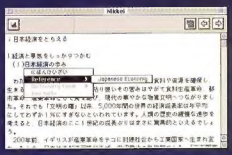

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